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OCTOBER • 1940 • VOL. 8 • NO. 10

LITHOGRAPHY



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"Everything for Lithography"

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BY THE MAKERS OF HAMMERMILL BOND

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ML-OC

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Each month we will briefly describe an outstanding item in the Senefelder group of supplies for the lithographer.

VACUUM PRINTING FRAME BLANKETS

A Vacuum Printing Frame must function effectively at all times. A Neumatic Rubber Blanket will help to furnish this unfailing service.

They are guaranteed to fit the frame for which they are ordered and they will not "leak."

Neumatic Rubber Blankets are made with a vulcanized—not a cemented—tubular band that forms an integral part which will not separate from the blanket.

When ordering Vacuum Printing Frame Blankets please furnish the following information:

1. The name and serial number of the frame used, whenever possible.
2. The outside measurements of the blanket and the dimensions inside of its molding.
3. The inside measurements from wall to wall of the tubular band.
4. The place where the beading or valve hole in the blanket is wanted.
5. The overall measurements of the glass plate in the frame.

Upon receipt of this information a drawing of the blanket to fit your frame will be made and submitted for your approval.

Write for leaflet No. 187 describing characteristics of Vacuum Printing Frame Blankets, sizes, prices, etc.

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"Everything for Lithography"

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Etc., Etc.

MODERN LITHOGRAPHY

LITHOGRAPHED IN THE INTERESTS OF LITHOGRAPHERS EVERYWHERE



THE COVER

Taken from an impressive portfolio of lithograph prints by leading American artists, reproduced and distributed by McCandlish Lithograph Corp., Philadelphia, last month. By James E. Allen.

October, 1940

Volume 8 No. 10

A SURVEY MADE BY MERGENTHALER Linotype Company recently showed that the printing industry was the least publicized and advertised of all, ranking far, far below the next lowest. Something should be done — nearly everyone agrees to that. But what? W. A. Krueger, Jr., of W. A. Krueger Co., Milwaukee, has made a study of the subject and believes he knows some of the answers. (Page 30)

EVERYONE ATTENDED THE OPENING of the Living Lithography Exhibition at the Philadelphia Art Alliance on October 1, and by the looks of the program of events scheduled for the remainder of the month, Living Lithography will be viewed many more times before it closes. (Page 34)

LITHOGRAPHY IS ONE OF THE MOST popular and successful art media in present day use by the so-called easel artists. By the use of black and white the lithographic artist can achieve a bold dramatic effect unequalled in any other. (Page 36)

OVERRUNS IS ONE OF THE MOST discussed questions in the industry. What allowance should be made for them? Can they be controlled? How can the entire problem be handled to the satisfaction of both the lithographer and the buyer? (Page 40)

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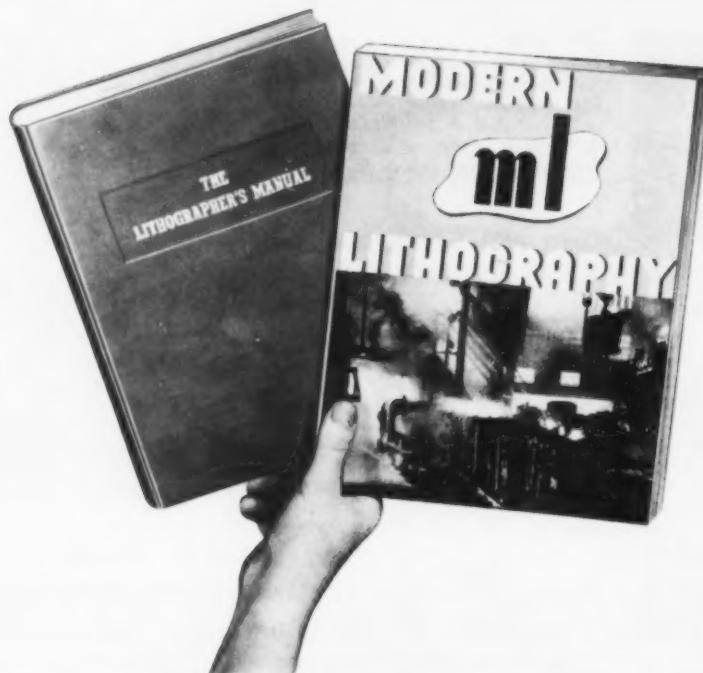
MODERN LITHOGRAPHY

Reg. U. S. Pat. Office

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OCTOBER 1940

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**CANADIAN AGENT: CANADIAN FINE COLOR CO.
240 LOGAN AVENUE • ONTARIO**

Keeping in Touch

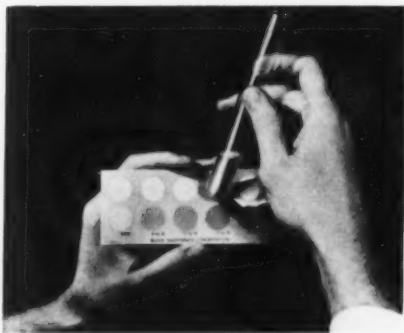
PREPARED BY INTERNATIONAL PRINTING INK DIVISION OF INTERCHEMICAL CORPORATION, DEPT. M. L. T. • OCTOBER, 1940

Blood Samples Matched for Lilly Color Chart

How's your blood pressure? What with the war, the election, and other disturbing factors, it's difficult to keep a good blood pressure down.

When blood pressures get too high, doctors often administer potassium thiocyanate to ease this condition. It is necessary, however, to make sure that not too much of this thiocyanate gets into the blood stream. By precipitating a blood sample, the thiocyanate concentrate can be seen as a liquid ranging in hue from light yellow to orange, depending on the quantity present.

The Eli Lilly Company in Indianapolis recently produced a little printed chart which would show this range of colors and enable doctors to match blood samples with its colors to determine the amount of thiocyanate concentration. The job of matching the inks with which to print these colors was an exceptionally delicate one. Any variations of hue would make the charts useless. But the matches turned out to be entirely accurate, and the thiocya-



nate concentration charts can be used for careful diagnoses by physicians. Yes, IPI supplied the matches and the inks.

Demonstrators who operate business machines at the World's Fair and other places are asked to wear brilliant and unusual nail polishes. The bright colors attract the eyes of the male visitors to the girls' hands, and thus, to the machines.

Children prefer bright colors, while old people like dull grays, browns, and blacks. Thus the red necktie, used consistently, would seem to be one way to keep from growing old.



NEW MATERIALS FOR INKMAKING IMPROVE ART OF LITHOGRAPHY

This picture shows a few of the hundreds and thousands of raw materials that must be investigated in never-ending succession by The Research Laboratories of Interchemical Corporation, parent company for International Printing Ink.

Until about 20 years ago, the ingredients which went into printing ink were not dissimilar to those in use in Gutenberg's day. Linseed oil, lamp black (carbon) and other materials that had been known to printers for centuries were still the "staples" used in ink manufacturing.

But modern research has changed the picture. New synthetic vehicles are replacing linseed oil. These vehicles and natural oils, new gums and resins from all corners of the earth have made possible inks with finer lithographing properties.

Yes, inkmaking has changed! And research is responsible — research like IPI's which investigates unremittingly new ways and new products that improve lithography.

The shift of the center of fashion from Paris to the U.S.A. is reflected in the names for new fall colors. They have become thoroughly Americanized. Here are some samples: Liberty Blue, Frontier Green, Colonial Wine, Indian Orange, and Plantation Nutria (guess what!).

Advertisement

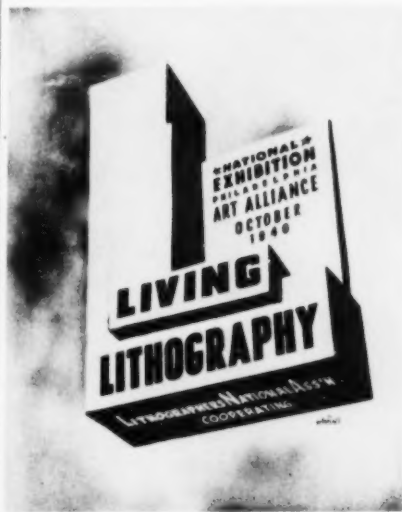
NEW SHOW TO FEATURE "LIVING LITHOGRAPHY"

IPI Plans Color Movies As Added Attraction

"Living Lithography" is the title and the theme of the all-industry exhibit being held in Philadelphia during the month of October. This exhibit of all types of lithography will occupy the entire building of the Philadelphia Art Alliance.

The history and progress of the lithographic industry will be covered in the exhibit. However, the emphasis will be laid upon the accomplishments of modern "living" lithography as applied to the merchandising, marketing, advertising and general graphic arts problems of American business. Many examples of such lithographic material will be collected from lithographers in all parts of the country.

In connection with this "Living Lithography" show, IPI has planned a special feature. In fact, it is a double feature—two motion pictures in color. They are "Keeping in Touch," which tells about modern



© I. N. A., 1940

inkmaking, and "More Than Meets the Eye," a film showing the many applications of chemical coatings. You're invited!

Both of these movies contain many sequences concerning lithography and the manufacture of lithographic inks. They will be shown at the times and place indicated in the program.

Westvaco Inspirations for Printers

SELLING goods on the spot at a profit, and selling goods profitably at a distance require the same technique. On the spot, the eyes of the prospect see the goods and his ears hear the accompanying sales talk. But, in selling at a distance, the technique must be transported, in words and pictures, over the boundless barriers of space and time.

Westvaco Inspirations for Printers shows the many ways by which selling messages and ideas have been implanted in the minds of prospective customers; how to help sell electric power, food and fashion, radio and air travel—anything and everything for which more than a dozen customers exist. It is an ever changing panorama of modern advertising printing.

Westvaco Inspirations for Printers is not for sale. But your printer will, upon request, supply you with copies of this issue. Tell him you want *Westvaco Inspirations for Printers*, and No. 125, bearing the cover design shown here, will soon be on your desk.

NOTE, MR. PRINTER: This double page color spread, with copy exactly as shown above, will appear in the November issues of four advertising magazines. Your *Westvaco Distributor* will supply you with copies of the current issue, No. 125, upon request.

West Virginia Pulp & Paper Company

New York Chicago Philadelphia San Francisco

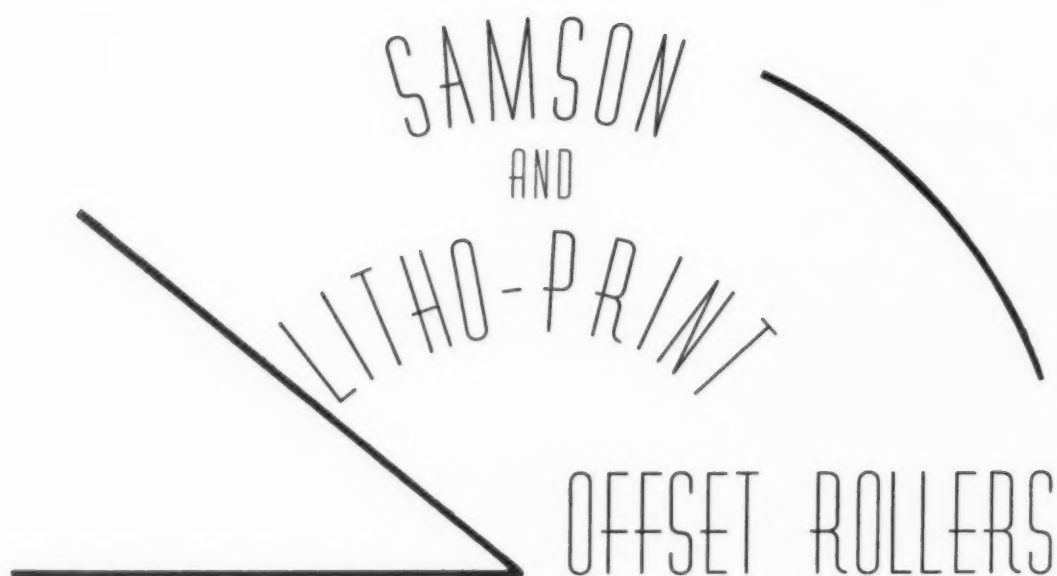


COUNTY FAIR, dated 1824, by John A. Woodside. Reproduced by courtesy of the owner, Mr. Harry T. Peters, Jr. From the Special Loan Exhibition "Life in America" held during the period of The New York World's Fair at the Metropolitan Museum of Art.



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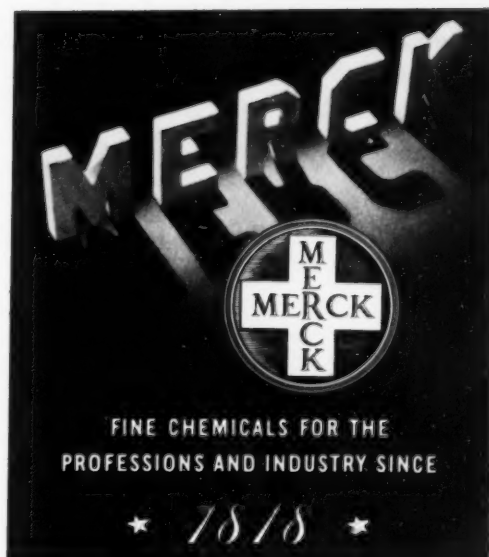
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15

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average—lithographic es-
tablishment, over the
course of a year, bills its
customers about 25% less
than cost. Could greater
proof be needed for a
workable, efficient cost
control plan?"**

At long last the Uniform Accounting and Cost Control System announced
by the National Photo-Lithographers' Association at the beginning of this
year is ready for distribution. If it has taken somewhat longer to complete
this study than was expected, lay it to the fact that much effort was devoted
in checking, re-checking, testing and re-testing it in the light of the best
knowledge and experience available in the Graphic Arts. There's more than
a few months' work in back of this System—there's twenty years of accumu-
lated data. All of this had to be sifted and gone over in detail—no pains
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be proud.

This System is available not only to members of the N.A.P.L., but to all
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of the Cost System, plus a plastic bound set of forms ready for the camera, are
yours for the asking. If you are not a member of the N.A.P.L., complete in-
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GOOD NEWS DOES GET AROUND

This time it's the news about Pitman's New Plate Coating Solution. Made of pure egg albumin dissolved, filtered and preserved. Ready to use as it comes from the bottle. Just add sensitizer and coat. That means no waste, no costly errors in weighing and measuring. Fresh, ready to use coating solution is always on hand.

Plates develop sharp and clean in plain water and they stand up on the press like a nail in a new tire. You don't have to be a combination chemist and garbage remover any more in order to make a plate coating solution that works right every time. It's a lot easier to pour it out of a bottle. In shops that use the

new Pitman Coating Solution the Plate Room and Press Room are now on speaking terms!

The new Pitman Coating Solution is so easy to use that we want you to have a generous sample to try in your shop on your plates. Mail us a card or letter today so you may receive your sample by return mail.

HAROLD M. PITMAN CO.

LITHOGRAPHIC EQUIPMENT AND SUPPLY DIVISION

JERSEY CITY, NEW JERSEY
150 Bay Street

CHICAGO, ILLINOIS
51st Ave. and 33rd St.

Pacific Coast Representative . . . G. GENNERT, 1153 Wall St., Los Angeles, Cal.
Canadian Representative . . . LATIMER, Ltd., 90 Niagara St., Toronto, Canada

*"A Pitman
Lithographic Specialty"*

EDITORIALS

THESE are important days for all advertising and especially for lithographed displays. The past month has seen the City of New York in a barefaced move to replenish its depleted treasury by making a gigantic grab at the expense of the advertiser and the display lithographer. A grab is the only word you can use to describe its interpretation of the two-year old New York occupancy tax law, which city officials said they had "discovered" applied to display materials, and that therefore a tax was payable, and retroactive if you please, on all such material from window displays to decalcomanias on the grounds that they constitute "occupancy" of the premises. Of course, the whole idea is ridiculous and by the end of the month—but only after many protests from advertisers, lithographers and other interested parties—it was modified. Mayor LaGuardia in a statement—which by its conciliatory, sympathetic tone was intended to convey the impression that he was just as much distressed and horrified as the next fellow at the original interpretation of the law made by tax officials—assured the advertising world that there would be no "picayune" or "unreasonable" interpretation of the law. Nevertheless, whatever modified definition of the law is finally decided upon, the attitude of politicians, public officials and legislators towards advertising, in their attempts to raise money for public works spending orgies has been plainly shown. They'd like to make a sucker out of advertising. If unchecked, this tendency, localized up to now, could spread dangerously. Certainly, the Point-of-Purchase Institute, newly organized last month, has its work cut out.



WE'VE heard so much talk about the evils of price-cutting and cut-throat competition in the printing and lithographing industries, and seen so many instances where the loudest talkers about it in

a crowd were the most shameless practitioners in private that we've decided that it, Price Cutting, should not only be raised to the dignity of a major vice, with capital letters, but apotheosized as Printing's Oldest Profession, with all the connotations which that description implies. A particular unlovely instance of how the old hellhag operates came to our attention this month. A buyer of some reputation had a fairly-good sized job he was about to give to some lithographer. He called for bids and got about six. They were all close except one, which was so much below the others that the buyer thought this lithographer must not have been given the complete specifications. Yes, he had all the specifications. Still, that was his price? Yes, that was his price.

The buyer became suspicious. He made a few inquiries and learned that the low bidder was regarded as a notorious price chiseler by the trade, and besides that turned out inferior work. He decided, thereupon, to throw the chiseler's bid out but at the same time resolved to hold it over the heads of the others, reputable lithographers all, for whatever advantage he could gain. So he told them that he had a price far below any of theirs and named it. Couldn't any of them come any closer to it? He expected that maybe they'd lower their bids a little, but much to his amazement, without blinking an eye, they all sliced off sizable chunks ranging from 25 to 40 per cent. Disgusted and suspicious, he dismissed the whole pack and called for bids from letterpress printers. We didn't follow the thing through, but we have no doubt that he probably had much the same kind of experience with them, also. Nevertheless, that thought is pretty slim compensation for the fact that a fairly large-sized job was lost to offset, don't you think?

Certainly, instances of this sort bear out the amazing statement made by William Arthur Clark, C. P. A., at the NAPL convention last month that among the lithographic establishments recently surveyed in a cost study, approximately 25 per cent of the sales volume was being billed at less than cost.



N.A.P.L. OFFICERS AND BOARD OF DIRECTORS

Seated, left to right: W. W. Schaumann, Copifyer Lithograph Corp., Cleveland; Capt. L. B. Montfort, legal counsel, Washington; Walter E. Soderstrom, executive secretary, New York; Merle S. Schaff, Dando-Schaff Printing & Publishing Co., Philadelphia, reelected president; A. G. McCormick, The McCormick-Armstrong Co., Wichita, Kans., new vice-president; Miss Jessie Kehoe, Kehoe & Lau, Chicago; Harry Brinkman, Foto-Lith, Inc., Cincinnati. Standing: J. B. Smith, Jr., Photo Reproduction Corp., New York; Penn R. Watson, William J. Keller, Inc., Buffalo, N. Y.; Philip B. Terry, Spaulding-Moss Co., Boston; H. A. Mathias, A. H. Mathias & Co., Pittsburgh; Paul A. Heideke, Washington Planograph Co., Washington; William A. Krueger, Jr., W. A. Krueger Co., Milwaukee; Rex Howard, Peoria Blue Print & Photopress Co., Peoria, Ill.; Jack C. Stein, Stein Printing Co., Atlanta, Ga. Missing are George E. Loder, National Process Co., New York, treasurer; Arthur Eckert, Columbia Planograph Co., Washington; and A. G. Gordon, of Winston Printing Co., Winston-Salem, North Carolina.



N.A.P.L. REELECTS

THE liveliest program in its history and one of the largest attendances—435 registered delegates and guests—combined to make the 8th annual convention of the National Association of Photo-Lithographers, held at the Palmer House in Chicago last month, a complete success. From opening day on Thursday to the final session on the following Saturday afternoon, the session and exhibition halls literally overflowed with lithographers, and equipment and supply manufacturers.

Merle S. Schaff, president of Dando-Schaff Printing & Publishing Co., Philadelphia, was reelected president of the association for a second year, and A. G. McCormick, Jr., McCormick-Armstrong Co., Wichita, Kans., was elected vice-president. Six new directors were named to the board. They are J. B. Smith, Jr., Photo-Reproduction Corp., New York; Arthur

Eckert, Columbia Planograph Co., Washington, D. C.; Miss Jessie Kehoe, Kehoe & Lau, Chicago; Penn R. Watson, William J. Keller, Inc., Buffalo; Harry Brinkman, Foto Lith, Inc., Cincinnati; and Rex Howard, Peoria Blue Print & Photopress Co., Peoria, Ill. Those reelected were George E. Loder, National Process Co., New York; A. G. Gordon, Winston Printing Co., Winston Salem, N. C.; William A. Krueger, W. A. Krueger Co., Milwaukee; H. A. Mathias, A. H. Mathias & Co., Pittsburgh; A. G. McCormick, McCormick-Armstrong Co., Wichita, Kans.; Merle S. Schaff, Dando-Schaff Printing & Publishing Co., Philadelphia; W. W. Schaumann, Copifyer Lithograph Corp., Cleveland; Jack Stein, Stein Printing Co., Atlanta, Ga., and Paul Heideke, Washington Planograph Co., Washington.

Walter E. Soderstrom continues as executive secretary, and Capt. L. B.

Montfort as legal counsel. The board selected Cincinnati as the convention site for 1941 and Pittsburgh for 1942.

The program was officially opened on Thursday morning by the president, Mr. Schaff, who briefly outlined the accomplishments of the association during the past year and defined its objectives for 1941. He cited as one of the major accomplishments, and one of the most important steps which the N.A.P.L. has yet taken, the new uniform Cost and Accounting System which, under the direction of William Arthur Clark, C.P.A., and a cost committee from the association, has been the subject of intensive study for many months and is now ready for distribution. Mr. Schaff then introduced as first speaker of the convention, Dr. Charles Copeland Smith, National Manufacturers' Association, who talked on "What's Ahead for America?"



MERLE SCHAFF

Dr. Smith, former columnist for the *Chicago Daily News* and widely-known writer on political and economic subjects, told the meeting that contrary to some opinion, faith in the traditions and the ideals of American democracy is not faltering, but on the contrary is as strong, if not stronger, than ever. He said that democracy was facing a crucial test but that he was positive in his faith and belief, based on observations made in all parts of the country, that we will emerge from the present emergency a greater and more united nation than ever.

Dr. Smith was followed by Captain L. B. Montfort, legal counsel for the N.A.P.L., who discussed the Federal Wage and Hour laws. Captain Montfort reviewed the various types of social legislation sponsored by the present administration, including unemployment compensation, social security, old-age pensions, etc., pointing

**Cincinnati to get convention in 1941
...Pittsburgh in '42... Six new board
members are elected . . . Registered
attendance at Chicago largest ever.**

out that, in his opinion, the most important of all these laws is the Fair Labor Standards Act of 1938, popularly known as the Wages and Hours Law. He outlined the regulations of the law and pointed out how the provisions affect the photo-lithographic industry. "Since that part of the industry producing products for shipment in interstate commerce comes under the law in so far as its employees who produce the product are concerned," said Capt. Montfort, "there is no possible exemption from any of the provisions for the photo-

lithographic industry since I am still of the opinion that it is a product industry and not a service industry of the type possibly exempted under Section 13(A) (2) of the law." Capt. Montfort added that "photo-lithographic employees definitely exempt by the law itself are those employed in bona fide executive, administrative, professional or local retailing capacities, or in the capacity of outside salesmen as defined in the regulations of the administrator."

Commenting on Section 7 of the act, which is designed to place a



penalty on the employer in excess of the statutory maximum, Capt. Montfort said that it appeared that the government viewed this section as one thing and that organized labor viewed it from an entirely different angle. The government, he said, interprets Section 7 as a measure to distribute more jobs and, therefore, more purchasing power by placing a tax on overtime employment. Organized labor, on the other hand, he said, saw Section 7 as an opportunity for increasing wage rates or income for those already employed. Apparently there is a feeling, said Capt. Montfort, that this country had reached, or was about to reach, the height of its ability to produce all of the things essential to a complete economy; therefore, the act was an expression of the belief that it was the country's job to divide things up in a more equitable way. Capt. Montfort said he viewed this aspect of the act as in some respects a revolutionary proposal.

In conclusion, he pointed out that there had not been established in the photo-lithographic industry an industry committee, nor had a special wage been determined for the photo-lithographic industry "so that we find ourselves in a position," he said, "where

the wages and hours set forth in the federal law are the controlling wages and hours." "Don't forget," he warned, "in the event you have not complied with provisions in the Wages and Hours law, if it develops that you are subject to it, your employees under the law have the right to sue for the amount of their unpaid minimum wages and their unpaid over-time compensation and an additional amount equal to the unpaid wages and liquidated damages."

J. B. Smith, Jr. followed Capt. Montfort with a talk entitled "What Constitutes a Reasonable Delivery Service?" Mr. Smith said that that question is like the one "how high is high?" It depends, he said, on several factors, among them the practices of your competitor, the cost of dropping work already routed and putting through a rush job in its place, and of receiving the work in the normal manner. It was difficult, he said, to set up a delivery trade practice in an industry, except locally. Complications of halftones, strip-ins, color, bleed, drying ink, size of job versus equipment available, binding and finishing operations are all important factors.

William A. Krueger, Jr. of W. A.

Krueger Co., of Milwaukee, was the next speaker with a talk on "Advertising in the Lithographic Industry." According to Mr. Krueger, the printing and lithographic industries are the least publicized of all. He cited a survey made by Mergenthaler Linotype recently which brought out this fact. Printers and lithographers, declared Mr. Krueger, were notorious for their inability or refusal to take their own medicine and advertise. Yet, he said, it is a well-known fact that the companies making the largest profits are also the greatest advertisers. Abstracts from Mr. Krueger's talk appear in this issue.

"Charging for Overruns" was the title of the next talk delivered by A. J. Fay, sales manager of National Process Co., New York. Mr. Fay described practices followed by the printing and lithographic industries in charging the buyer for overruns. He said there was no question but that some allowance for overrun should be made, but the important thing was that there be an understanding between the buyer and the lithographer before, and not after, the job was produced as to how much overrun will be charged.



The second day of the convention was opened by William Arthur Clark, C.P.A., who explained the new uniform Cost and Accounting System which has been sponsored by the N.A.P.L. Mr. Clark described the method in which the cost system was drawn up. A survey, he said, was made in 1937 by his concern which was made available for study by the N.A.P.L.'s cost committee. Based upon this survey, tentative uniform cost systems were organized and these were established on trial in a number of lithographic plants and the results of the experiments analyzed. That there is a great need for such an accounting system Mr. Clark brought out when he cited the results of a survey showing that about 25% of the sales volume in an average lithographic concern is billed at less than cost. He said that this 25% average was based on evidence taken from the cost records of a number of lithographic plants throughout the country. In order to answer as many questions as possible about the new cost system, Mr. Clark distributed a booklet containing what he considered were the most pertinent questions together with answers.

William C. Gegenheimer of Wil-

liam C. Gegenheimer, Inc., Brooklyn, followed Mr. Clark with a talk on "Wash-up Equipment and Ink Agitators." Mr. Gegenheimer reported results of a survey which had been made showing an actual saving in production costs and an improvement in quality by lithographic establishments which had installed ink agitating and wash-up equipment as a part of standard operating facilities.

Summerfield Eney, Champion Paper & Fibre Co., Hamilton, Ohio, was next on the program with a discussion of coated paper. Mr. Eney said there was no reason why lithographers should have any trouble running coated paper if records were maintained and standards kept for their water formulas, and if the old-fashioned habit of doping the water fountains was stopped.

"SOONER or later printing by machinery will give way to printing by photography," was the prediction of Donald Nicholson, production manager of Ronalds Offset Lithographers, Ltd., Montreal, Can., at the Friday afternoon session. At present, he added, the process is too expensive to become widespread. Within ten to twenty years, however, the complete change will come, he asserted.

Mr. Nicholson outlined with some detail numerous "short cuts" he has devised for his shop procedure. Of special interest was his exposition of the system he has evolved for controlling exposure time regardless of size of the negative.

In the Canadian picture magazine "New World," which he prints, photographs coming from all over the world are utilized, he said, and quality of the photographic work ranges over wide extremes of good, bad and otherwise. This made his problem of producing good negatives for the press work extremely difficult.

Color values of the photographic copy are determined by a "grey scale" and a chart worked out to indicate which exposure time to add or take off, he said. The same system was also developed to apply to color work. Charts must be made

up for each lens individually, he warned.

William Garretson, chief chemist of the Sinclair & Valentine Co.'s Chicago plant, spoke at the Saturday morning session on the "Simplified Chemistry of Printing Inks." Commenting on present day pigments he said that while the ideal "perfect color" has not yet been found, the industry is getting closer to it and as the science of color advances, "better colors will be produced." The big problem, he asserted, is to take organic matter and reproduce the same color effects on the eye that are produced in nature by the sun. With the invention of the colorimeter and spectrophotometer, the chemist now has means for measuring light and he can manipulate materials to produce improved pigments.

Preceding his talk, Mr. Garretson showed Sinclair & Valentine's new talking movie "Serving the Graphic Arts," which was recently produced to mark S. & V.'s fifty years of service to printers, and aimed to show how the ink maker bends every effort to give the graphic arts "the touch of color that puts the story over."

Photographic supplies for the photo-lithographer are now being manufactured specifically to meet requirements of the industry, John McMaster of Eastman Kodak Co. stated in discussing "Light Sensitive Materials Used in Photo-Lithography," the talk which followed Mr. Garretson's. The industry, he said, is now equipped to bring variables under control with resulting improvement of product. He discussed in detail variables involving temperature control, declared that mechanical refrigeration has been found to be the best means and mentioned several refrigerating devices that have been found satisfactory, as well as other equipment in general which had reduced the number of variables in the camera operation. Saturday morning's "Share Your Knowledge" clinic, providing a liberal education in practical lithographic problems, proved to be an outstanding convention feature.

Clinic discussions adjourned for the luncheon provided for registered

(Turn to page 59)

SIGHT ^{AND} SOUND

Things seen and overheard, with a few minor reflections thereon, at the 8th Annual Convention of the National Association of Photo-Lithographers, Palmer House, Chicago, Sept. 26th to 28th.

CERTAINLY the Chicago newspapers know when something different and newsworthy in the way of a convention descends on their convention-ridden city! There were nine additional conventions besides the NAPL in the Palmer House alone (not to speak of all the other hostleries in the city), but it was the NAPL that got their attention. The first day there were press photographers and reporters swarming all through the place.

* * *

Publicity is not hard for most of us to take, especially when it is given for some accomplishment we've worked hard to realize; hence, our vote for the most self-effacing and modest person at the meeting goes to William Arthur Clark, author of the NAPL's new Uniform Wages and Hours System. The plan has won the unreserved praise of all the lithographic shops who've installed it. It is the result of an untiring search for a simple, workable, flexible tool whereby the cost accounts of every lithographic establishment, large or small, can be kept in order and the lithographer earn a profit—and it works. Yet the author of this system, who has a background of twenty years' accomplishment in the graphic arts, in his quiet, unassuming way turns all praise aside and says *all* the

credit belongs to the NAPL. The officers and directors say they know better.

* * *

Everyone was sorry that due to his wife's illness Major Kirby, of Kirby Lithographing Co., Washington, was unable to preside at the share-your-knowledge session Saturday morning. But could there have been a happier choice as pinch-hitter than Paul Heideke? Paul, having served as president of the NAPL for four years, yielded the president's gavel to Merle Schaff at the election in New York last year, and showed up this year with time on his hands. The first day when asked how it felt to attend a photo-lithographers' convention with nothing to do, Paul said he thought it was great. By noon of the next day, though, you could see he was itching to get hold of a gavel, if just to bang it good and hard once. By Saturday morning he was in a state it was fun to watch, and when the gavel was finally handed over to him he went into action. The old gavel-wielding Heideke personality went to town and the share-your-knowledge session was the finest ever held.

* * *

If there is anyone who thrives on conventions it's Walter Soderstrom. When he remarked at the luncheon on Saturday that he

didn't know what he was going to do when the strain was over, he spoke the literal truth. He'll be lost. Someone once laughingly described Walter as a fellow who goes around with a telephone in each pocket, followed by a squad of secretaries and typists taking down notes and letters on the run. It's pretty nearly the truth, too. He certainly deserves a big hand for the physical layout of the convention rooms, exhibit halls and registration desk. Their organization was ideal. All a delegate had to do after he registered was follow his nose and he saw everything there was to see.

* * *

An innovation this year—and one that should be continued as an important part of every photo-lithographers' convention—was the exhibit of advertising which lithographers used during the past year to promote their own business. Bill Krueger and Ned Earle organized the idea and arranged the exhibition, and if the delegates who saw it didn't come away with plenty of ideas about their own promotion, we'll certainly miss our guess!

* * *

We like the matter-of-fact way that Don Nicholson, of Ronalds Offset Lithographers, Ltd., Montreal, divulged the information that a book he had just written on lithography, and soon to be pub-



lished, had already run up an advance sale of 10,000 copies! And then Don, whom you will recall as the speaker on lithographic shop procedure during the Friday afternoon session, gave out the information only after much prompting. Why, 10,000 copies is a very good sale for a book in the general classification! For a technical book—and on lithography at that—well, it sort of staggers the imagination! The Massachusetts State Board of Education, we understand, placed the 10,000 order. Don is a guy to watch!

* * *

The more you talk to the officers and directors of the NAPL the more you understand why this organization continues consistently to put on successful conventions, year after year. Take Merle Schaff, for instance, re-elected president for 1940-41, after talking to him five minutes you come away with the definite impression that here is a trade association with fixed objectives and a plan for attaining them. You are impressed with the feeling that the group has well-defined notions of what a trade association should do for its members and for the entire industry. You are persuaded that here is an organization that is going places. Merle, of course, has been largely responsible for the new Uniform Wages and Hours Cost System adopted by the association, one of the most important steps taken in the past year.

* * *

The Chicago newspapers are certainly quick to pounce on a human interest story. The convention was only in town a day before they ferreted out the fact that among the delegates were three women lithographers, the only ones in the U. S., and all residents of Chicago. The three were, of course, Mrs. Mildred Lau, her sister, Miss Jessie Kehoe, who was elected to the board of directors of the NAPL, and Mrs. Irene Sayre, who supervised the series of platemaking clinics at the Chicago School of Printing & Lithography. The

convention owed much of its success to them.

* * *

Another "book writin' lit-o-grapher" very much in the spotlight during the 3-day meeting was Irene Sayre, of the Chicago School of Printing & Lithography. Not only did she impress the men at the platemaking clinics with the wide extent of her knowledge and craftsmanship, but she captivated them completely at the dinner and dance on Friday evening. Mr. Sayre, you'd better watch your step! Incidentally, we were glad to hear from him that Mrs. Sayre's book, "Photography and Platemaking" is doing all right. He is head of the publishing concern which brought it out.

* * *

According to our check—subject to correction—the largest contingent of employees from a photolithographing concern attending the Saturday share-your-knowledge sessions was from Peoria Blue Print & Photopress Co. Our count was eleven. Right, Rex Howard?

* * *

According to our check again—always subject to correction—the largest contingent of representatives from an equipment or supply manufacturing firm was from Harris-Seybold-Potter Co. In addition to the ubiquitous Harry Porter, who in his "Your Ideas and Mine" talk at Saturday's luncheon summarized this share-your-knowledge idea about well as has ever been done, we counted fourteen. Right, gentlemen?

We hope Bud McCormick, the new vice-president, will decide to bring Mrs. McCormick along again next year—to Cincinnati. Wichita is only a few miles further from Cincy than from Chicago, Bud, and we know several who'd be mighty pleased if you brought Mrs. M.!

* * *

We're not going to mention any names because we imagine that by this time he's been ribbed plenty—fact is, he'll probably never hear

the last of it—but were you present when a certain paper man proceeded to give a lithographer to whom he had just been introduced a long lecture on paper, only to find out, when he had talked himself out, that his patient listener was a metal lithographer? For further details ask N. G. Mandish, of the Owens Illinois Can Co.

* * *

Oh yes, and before we forget it, may we remind Carney Valette that he has an invitation—a very cordial one to judge by the many times we heard it expressed—to bring Mrs. Valette along next year. Don't you *dare* forget, Carney!

* * *

What would a photo-lithographers' convention be like without Ray Collins, of A. H. Mathias, and his laugh? We shudder to think of it. A cross between a bellyquake and the kind of noise a stutterer gargling would make, it is as infectious and interesting a laugh as we've ever had the pleasure to hear. We were going to ask Herb Mathias if he had this particular asset of his star salesman's insured, but we didn't get the chance. What about it, Herb?

* * *

We had heard that story about the watch that the "little man who needs no introduction", Summerfield Eney, told at the luncheon before, but colored as it was by the Eney style, timing, phrasing and gusto, it was like hearing it for the first time. In fact, we're beginning to believe the whole thing *actually* happened once upon a time—and to Sum! It's exactly the way he would have reacted in those circumstances.

* * *

Incidentally, speaking of East and West and vice versa, as well as North and South and vice versa, we heard more bloomin' arguments over where the West began and the East stopped, where the Middle West left off and what was South and what was North among so many groups gathered for conversation and what-not between the business sessions, that



we have decided to settle it ourselves in this fashion (and whether you agree or not you'll just have to hold your peace for another year): the Middle West begins with Indiana, the East with Pennsylvania and the South with Kentucky. As for Ohio, the exact regional location of which was hotly contested, we have settled that as follows: It is the farthest East of the West, the farthest West of the East, the farthest North of the South and it is the North. So exactly *where* you'll be next year when the convention meets in Cincinnati you'll have to figure out for yourself.

* * *

There are a lot who'll agree that a grateful nod is due E. W. Boynton, general manager of Allegheny Lithograph Corp., Pittsburgh, for having brought Mrs. Boynton along. Her friendliness and lively charm brightened up every gathering of which she, with her husband, was a part.

* * *

We were glad to see Latham Myers, of W. A. Krueger Co. He used to be with Polygraphic in New York, but was persuaded a couple of years ago to desert East for West, and join Bill Krueger's growing concern as production supervisor. Latham was in the pink, which speaks pretty well for the success of the move.

* * *

Personalities Seen and Heard

Frank Hochegger . . president of the Chicago Litho Club and vice-president of Curt Teich . . having a good time whenever and wherever you saw him . . a man with an infinite capacity for listening to other's stories and an unlimited fund of his own . . Lou Tamm, of Fuchs and Lang, always the genial host and the gay cabalero . . the world his oyster. Herb Carr, of the Mutual Press, Hutchinson, Kansas, and Dale Tammany, Western Newspaper Union, Wichita . . a couple of ribbers who practiced on each other first . . and then ganged up on Bud McCormick, McCormick-Armstrong.

Thormod Monsen . . proudly

showing samples of his work in Walter Soderstrom's Lithographer's Manual . . and his son . . explaining his ideas about type faces . . Art Frantz, of Merck & Co., singing "Far Above Cayuga's Waters" . . and Pete Staub, also of Merck, listening somewhat painfully . . Karl Foesten, of Agfa Ansco, showing the first issue of the new Agfa Graphic Film Manual to be published at regular intervals . . the second number of which will carry the complete transcript of the copyrighted talk by I. M. Thorner on The One-Stop Halftone Method.

Jim Farmer, of Ralph C. Coxhead Corp. . . acting as a guide to the visiting firemen,—and he certainly rated a palm on the "Ivanhoe" . . Fred Hacker . . of American Type Founders . . who celebrated his birthday at the convention . . Thomas Caton, of Litho Chemical & Supply Co. . . in the pink again after his illness of a few months back . . and determined to stay that way . . Archie Fay, of National Process Co. . . always smiling and always in a hurry.

Al Rossotti, Rossotti Litho . . taking notes at the share-your-knowledge session . . and always ready with a question . . or an answer. The five new NAPL directors . . J. B. Smith, Jr., Photo Reproduction Corp., New York . . Arthur Eckert, Columbia Planograph Co., Washington . . Miss Jessie Kehoe, Kehoe and Lau, Chicago . . Penn R. Watson, William Keller Co., Buffalo . . Harry Brinkman, Foto-Lith, Cincinnati . . and Rex Howard, Peoria Blue Print and Photopress, Peoria.

Gus Haustein, of the Lithographers' National Association . . with an inexhaustible supply of anecdotes about the old timers in the lithographic industry and a fund of knowledge about its history . . The hotel guide at the bottom of the stairs leading to the registration booth . . who called out: "This way to the lit-o-graphers" . .

Herman Bocorselski, of Webb & Bocorselski—Norris Peters, Washington . . expressing an opinion . . in his characteristic forthright manner . . Bob Pattison, of American

Writing Paper . . attending his first NAPL convention . . and enjoying it . . the Roberts & Porter crowd . . Hugh Adams, Jr., v.p., Harry Grandt and the "General" . . C. A. Slade . . listening as the "General" got off one of his justly famous stories . . Werner Schaumann . . of Copifyer . . busy having the time of his life at Friday night's banquet . . The zebra that escaped from the zoo.

The three musketeers from Godfrey Roller . . William Squibb . . Howard Colehower . . and that indispensable third member of the trio, C. W. Jones . . Tony Math, Sinclair & Valentine . . making a flying visit from New York, with George Warmbold and William Garretson . . of the Chicago office, holding down the fort until his arrival . . Ken Martin, Harold M. Pitman Co. . . arriving just in time to be present at the banquet . . and attend the luncheon the following day . . Al Hermann, Rutherford Machinery Co. . . waiting impatiently for one of the Palmer House's slow convention-crowded elevators . . The large assortment of rollers in Exhibition Hall . . products of the three roller manufacturers . . Sam'l Bingham . . Ideal . . and Rapid . . the frustrated efforts of a cameraman to get a shot of Hammer Dry Plate's booth, frustrated on account someone slipped him the wrong kind of film . . and his attempt to explain why to R. W. Salzgeber . . Capt. Montfort and his natty bow tie and inseparable brief case . . John McMaster, of Eastman Kodak . . trying to make sure that all photographers taking his booth . . were using film manufactured by . . you know who . . Oh, yes and by all means, Margie the Model opposite page 38 of . . guess what magazine? . . R. W. Ballantyne and E. E. Jones, of Graphic Arts Corp. . . looking pleased at the news that next year's convention will be held in the Buckeye State . . their home ground . . Herb Kauffman, G.P.I., in and out the same day . . William Recht, export manager of G.P.I. . . giving the low down on the situation in South and Central America.



ADVERTISING

IN THE LITHOGRAPHIC INDUSTRY

By W. A. Krueger, Jr.*

W. A. Krueger Co.

THE subject of my discussion is supposed to be the *value* of advertising to our industry. I had much rather talk about the *need* of advertising. There is probably not one lithographer among us who does not know the *value* of advertising. Advertising has long been recognized as a vital and necessary force in the distribution of merchandise, in the lowering of manufacturing costs, and in the raising of standards of living.

Out of an approximate advertising expenditure of a billion dollars a year in the United States, some \$480,000,-

000 of this is spent for direct advertising, broadsides, folders, posters, displays, point-of-sale advertising, and other types of printed matter which our industry is producing or can produce. When more than 47% of all the advertising dollars spent by merchants, manufacturers and advertising agencies goes into direct advertising, can anyone here doubt for one minute the *value* of such advertising?

We all know the value of advertising. The great difficulty is, that we as lithographers do not advertise and promote ourselves sufficiently or fre-

quently enough. Generally speaking, our own advertising is somewhat of a step-child, given attention only when business lags, or during our leisure when customers' needs are not pressing us. You and I both know that our industry has been long accused of not practicing the gospel that it preaches, the use of advertising, especially direct advertising. Figures show that the printing and lithographing business, industries which depend so largely on the use of advertising by others, is one of the most poorly publicized industries in the country. For example, a recent survey by the Mergenthaler Linotype Company showed that while the advertising percentage cost to total sales in other industries ranged from 3% to 11%, with an average of 5%, the printing industry spent only 68/100ths of 1%. Apparently the majority of lithographers believe that to save advertising dollars is to save money! One might as well stop a clock to save time. So, the big question would not seem to be *should* we advertise, but how much, when, and where should we advertise.

Let's tackle the first problem. How much should we advertise? I would certainly not attempt to stand here and tell any individual in this audience exactly *how much* he should advertise. What you spend on advertising is pretty much a matter to be left to your judgment. A lot depends on what type of business you specialize in; your relative position in the field; local competition; and many other factors.

The three judges critically examine the exhibit of lithographers' advertising shown at the NAPL Convention in Chicago last month. Prizes were awarded in three classifications for the best entries. Object of the exhibit and competition was to stimulate wider interest in self-advertising and promotion, in both of which it was admitted the lithographing industry as a whole has been lax. The judges are G. R. Schaeffer, advertising manager of Marshall Field Co., Richard Roley, editor of *Modern Lithography*, and Locke L. Murray, advertising manager of Simonds Co. Thirty-five lithographing concerns exhibited.



*Abstracts of an address delivered before the 8th Annual Convention of the National Association of Photo-Lithographers, Palmer House, Chicago, Sept. 26-28.

I would recommend, however, that when you get back home you ask your bookkeeper or auditor to give you a detailed breakdown of advertising expenditures so far this year. Go over it carefully, and please eliminate the donations to the Policemen's Band Concert and the free tickets you printed for Mrs. Whoosis' rummage sale, which are so frequently and so falsely charged to advertising. Net the whole thing down. Compare your expenditures with your sales. Then it's up to you to make your own decision, bearing in mind that figures show higher advertising costs among those who make a profit than among those who don't, because advertising builds up volume and reduces other selling costs. Now, how shall we advertise? Look at your letterhead. Is it modern, smart and representative of your company, or does it give a buyer the subconscious impression that your methods and your thinking are still old-fashioned and out-of-date? Are your estimates being sent out in a routine way in stilted form, or do you really try to do a selling job? Buyers read estimates more closely than they read ordinary advertising, and estimates can be made effective advertising for your company. How many times do you really sell your quality and service in your estimates, and, perhaps, include samples of work you've done? Try it!

Do you have a decent-looking consultation room where you and the customer can talk things over, with plenty of attractive samples to make a customer want smart-looking, quality printing? Have you ever checked the letters you send out for neatness and balance? Do they look like you know your business? Do you have an efficient girl at the switchboard, who can refer calls promptly to the right departments? Are your delivery men or truck drivers representative of the quality of work you do, or are they just men who deliver?

Do you have a uniform way of wrapping packages? Are they neat looking? Do they carry the right kind of contents label? These are all important. Just remember that any contact you have with the buyer is some form of advertising.

Up until now I've just talked about

advertising promotion which doesn't cost you a *cent more* than you are now spending, except perhaps the cost of a little serious thinking and planning on your part. Now, let's speak of spending hard-earned dollars on advertising.

One of the most common mistakes lithographers make, in planning their own advertising, is to become married to the belief that only one medium is best for them. They are of the opinion that a house organ does the job best; or they swear by blotters; or they use this type or that type of advertising exclusively. To do the most effective type of advertising job, we must use all types of direct advertising. Rather than try to determine first what type of advertising you should use, why not set down on paper what you want to advertise. Then, choose the medium which best adapts itself to your needs.

When should we advertise? Whenever we have a story to tell. I don't mean stories that just happen, like some glowing testimonial from a customer or the winning of an award, because most of our stories can be planned if our advertising is given sufficient study and thought. Plan carefully and in advance and—this is important—delegate the advertising responsibility to one person in your organization. Don't allow every Tom, Dick and Harry around the place who thinks he has a good idea, create and write your advertising. Get all the ideas you can from them, to be sure, but clear them all through one individual.

We have found the most successful advertising is that which tells a definite story, and makes a bid for specific business. This is not strange when we stop to consider that a definite appeal in almost every kind of advertising is far more productive than glittering generalities. So-called impressionistic or reminder type messages are, generally speaking, far too expensive for the average lithographer to use. I grant you that such a story should be told occasionally to balance the straight selling appeals. Advertising of this nature can very appropriately be used on such occasions as anniversaries, plant modernization, extension or expansion of services which constitute so-called company policies.

Let us remember and adhere to the basic principles of direct mail advertising—a definite appeal, to a definite market, at the right time. For example, a mailing on Christmas cards and folders sent to the right list at the right time should bring returns, or a folder which makes a bid for specific work at a specific price should open up many new accounts.

The point is be specific in your advertising. Talk about one thing at a time. Stop spending so much time telling customers how good you are. Tell them what you can do to help increase their sales. Anybody can shout his merits from the housetops. It is one thing to talk about how good you are, and quite another thing to prove it to your customers.

WHAT I discuss from here on might not be classed strictly as being advertising in the true sense of the word, but it does fall under the heading of promotion. And after all promotion and advertising are so closely related that one finds it difficult to differentiate between the two.

One of the most important needs in our industry, yes, in the entire printing industry, is creative service. The world is too full of lithographers who are simply lithographers, who sell nothing but paper and ink. Time and time again, for example, we have landed new accounts with creative, speculative work when close pricing wouldn't budge them. Time after time, we have stepped up our sales through creative service.

Creative service can be our industry's strongest selling tool today. Please, however, don't confuse creative service with the designing service which an art department might render. It is one thing to compose something into a pleasing unit, properly balanced as to type, color and so forth, but, quite another thing to lay out direct mail advertising based on proven advertising principles and fundamentals. In our case, our creative department is responsible for the appeal and the approach, and our art department translates a sound selling message into terms of an attractive piece of mail advertising.

Today lithographers who are de-
(Turn to page 57)

DOUBLE Your Customers!



1940 • OCTOBER • 1940						
S	M	T	W	T	F	S
1	2	3	4	5	6	7
8	9	10	11	12	13	14
15	16	17	18	19	20	21
22	23	24	25	26	27	28
29	30	31				

COMPANY NAME

ADDRESS AND PHONE NUMBER

DOUBLE YOUR CUSTOMERS

The more contacts you make . . . the more customers you get. The bigger your customer list . . . the more sales. But if you happen to sell by mail, it's tough to make more contacts with a limited budget. And it's also tough to give your salesmen more printed-word support. Photo Lithography is the answer because you can get so much more for the same expenditure. We can show you examples of 30 per cent more direct-mail contacts made for the same cost by other processes. More contacts mean more customers . . . more sales . . . more profits. Investigate photo lithography. Name, Address and Phone No. of Co.

THE KEY TO ECONOMY

The key to printing economy is not found in the lowest bidder because cheap work lacks quality and punch. The key to the situation lies in an economical process such as Photo Lithography. Pictures, type matter, typewriting and hand lettering can be combined in one unit and reproduced by Photo Lithography at a surprising saving over other methods. Facts, figures and samples make indisputable proof. Our representative will be glad to present such evidence. Name, Address and Phone No. of Co.



THE KEY TO Economy!

PHONE NO.

NAME and ADDRESS OF COMPANY:

1940 AUGUST 1940						
S	M	T	W	T	F	S
		1	2	3	4	5
6	7	8	9	10	11	12
13	14	15	16	17	18	19
20	21	22	23	24	25	26
27	28	29	30			

GIVE 'EM

Blotters

By A. K. Wheeler

Litho Salesman: "Good morning. I'd like to see Mr. Smith, the president."

Girl-at-Desk: "Mr. Smith will be at liberty in just a few moments. Please have a chair."

Litho-Salesman: "Thank you, would you like a few blotters?"

Immediately a certain resistance between the salesman and the front door is broken down. If it's a new prospect you're calling on, you immediately establish a cordial relationship by giving the girl-at-the-desk something she can use.

I know, because I've been on the firing line. I know this, too. The sweet-voiced young lady whom you first contact in many business con-

cerns often has a tremendous influence with the boss. She often has far more "say" than you give her credit for, and she can put up a lot of sales resistance if she wants to.

So the more you can do to get on the good side of her, the easier your selling will be. And besides, the boss and the buyer can use blotters—

I think I hear mumbling in the

\$5000 ORDER

There's a customer in our files (two, in fact) who had just so-much to spend on his catalog. There was only one method of reproduction that would enable him to illustrate all his items, adequately describe his merchandise, properly cover the field, and keep within his budget. That method is Photo Lithography. This customer claims he got a \$5000 order from a concern which he added to his list. This addition was made possible by running extra copies of his catalog without over-running his budget. Photo Lithography did it, without the least sacrifice of punch and quality.

Name, Address and Phone No. of Co.

\$5000 ORDER!



1939 SEPTEMBER 1939						
S	M	T	W	T	F	S
			1	2	3	4
5	6	7	8	9	10	11
12	13	14	15	16	17	18
19	20	21	22	23	24	25
26	27	28	29	30		

COMPANY NAME ADDRESS AND PHONE NO

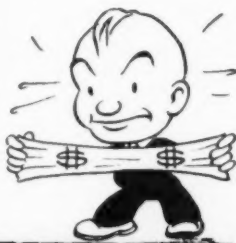
EVER SEE A RUBBER DOLLAR?

Probably not. But we can tell you of plenty of customers who have stretched their advertising dollar through the use of Photo Lithography. It's not a "cheaper" process in point of quality, but economical because the method combines several operations in one. Many national concerns are using photo lithography because it gives them a greater coverage in their direct mail program for the same budget. We'd like to prove it.

Name, Address and Phone No. of Co.

Ever see

RUBBER DOLLARS?



NAME OF COMPANY

ADDRESS AND TELEPHONE NUMBER

1939 SEPTEMBER 1939						
S	M	T	W	T	F	S
					1	
2	3	4	5	6	7	8
9	10	11	12	13	14	15
16	17	18	19	20	21	22
23	24	25	26	27	28	29

rear. Something about blotters being passé . . . out of date . . . everybody uses them . . . let's get something different. The fact that many concerns believe that blotters are overdone keeps the blotter idea fresh.

Here's a comment that is worth while. It comes from the Albemarle Paper Company's house organ. Griffin Brothers, printers of San Francisco, say "We have mailed blotters monthly for the past four years. It is the best salesman we have . . . Results have proven to us the effectiveness of blotter advertising, for we consider them the finest medium of obtaining 100 per cent customer contact."

Why don't you make up some lithographed blotters advertising your services and distribute them among your customers and prospects today?

A standard size, 4 x 9 is suggested

Sure, giving blotters away is old hat, but it still remains as one of the most effective forms of direct advertising. Here are four suggestions, with copy.

so that you can use them in outgoing mail, bills, packages, etc. And they fit nicely in a salesman's kit. You may like a smaller size, but it doesn't put over the message quite as effectively.

The original layouts of these blotters—color separation as you like it, are available to the first lithographer requesting them. Or if you want some help in preparing a series for your exclusive use, just drop a line and we will try and give you a helping hand N. C. (no charge).

Incidentally, while we are on the subject, the one outstanding weakness of the lithographers' advertising exhibited in Chicago last month was lack of continuity. Most of the advertising looked and read as though it had been prepared during a slack period and not on any sort of regular schedule. As a result, it seemed incoherent, aimless, scattered. The reason the judges picked Stromberg-Allen's direct mail campaign for a first was because it did have continuity and follow-up.

LIVING LITHOGRAPHY EXHIBITION

SCENE OF INDUSTRY ACTIVITY

Entire month of October taken up with clinics, forums, demonstrations and group visits in connection with the Exhibition . . . Opening day Oct. 1 brilliant affair...attended by industry's leaders . . . Hailed as promotion for entire industry.

LIVING Lithography, the industry-wide exhibition of lithographed products sponsored by the Philadelphia Art Alliance and the Lithographers' National Association, opened on schedule at the Art Alliance Galleries in Philadelphia, October 1, attended by many members of the lithographic industry. The exhibition, which is on view during the entire month of October, was officially opened by a cocktail party and reception, followed by a dinner at the Hotel Barclay, next door to the Galleries.

Herbert Hosking, general chairman of Living Lithography and member of the Art Alliance, was toastmaster at the dinner. Among the speakers were John F. Lewis, Jr., president of the Philadelphia Art Alliance, Maurice Saunders, chairman of the board of the Lithographers' National Association, and Thomas H. Beck, president of the Crowell-Collier Publishing Co. Mr. Beck, guest speaker at the occasion, spoke on "It's a Colorful World." Following the after-dinner addresses, the Art Alliance Awards and Certificates of Merit were presented for outstanding achievements in lithography, both art and commercial.

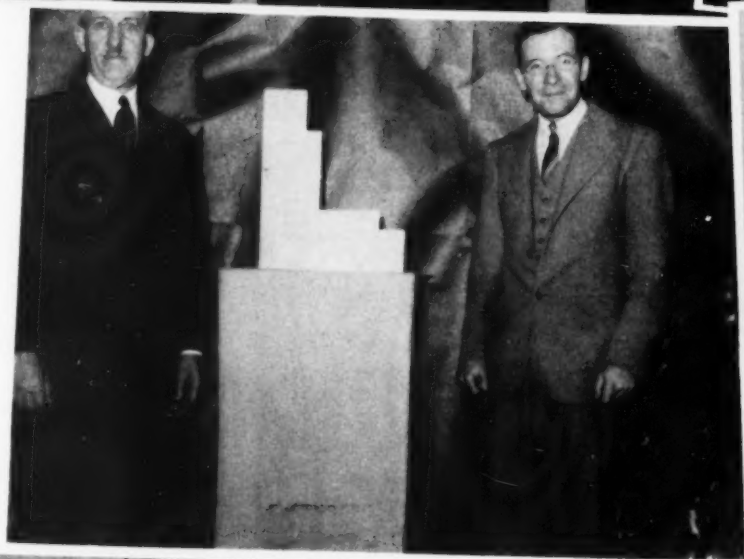
N. C. Wyeth, commercial artist, was presented with the Art Alliance Medal of Achievement, the highest award bestowed by the Alliance, for "attaining recognition in commercial

lithography concurrently with outstanding performance as a painter and illustrator." Certificates of Merit for "work of special excellence as exhibited in Living Lithography" were presented to U. S. Printing & Lithograph Co.; Forbes Lithograph Mfg. Co.; Ketterlinus Lithographic Mfg. Co.; Schwabacher-Frey Co.; American Can Co.; National Transitads Co.; Continental Can Co.; Rode & Brand; Crocker-Union; Rand McNally Co.; Circle Music Publications, Inc.; The Duenewald Printing Co.; A. Hoen & Co.; Robert Riggs; Stow Wengeroth; Lenox, Inc.; West Va. Pulp and Paper Co.; Wanda Gag; Rogers-Kellogg-Stillson; and Fuchs & Lang Mfg. Co.

John F. Lewis, Jr., president of the Philadelphia Art Alliance; Henry Pitz, vice chairman of the Art Alliance in charge of art; Katharine Schlater, chairman of the Print Committee of the Alliance; Alfred B. Rode, president of Rode & Brand, New York, and president of the Lithographic Technical Foundation; and Clinton Roy Dickinson, president of Printers' Ink Publications; were members of the Awards Committee.

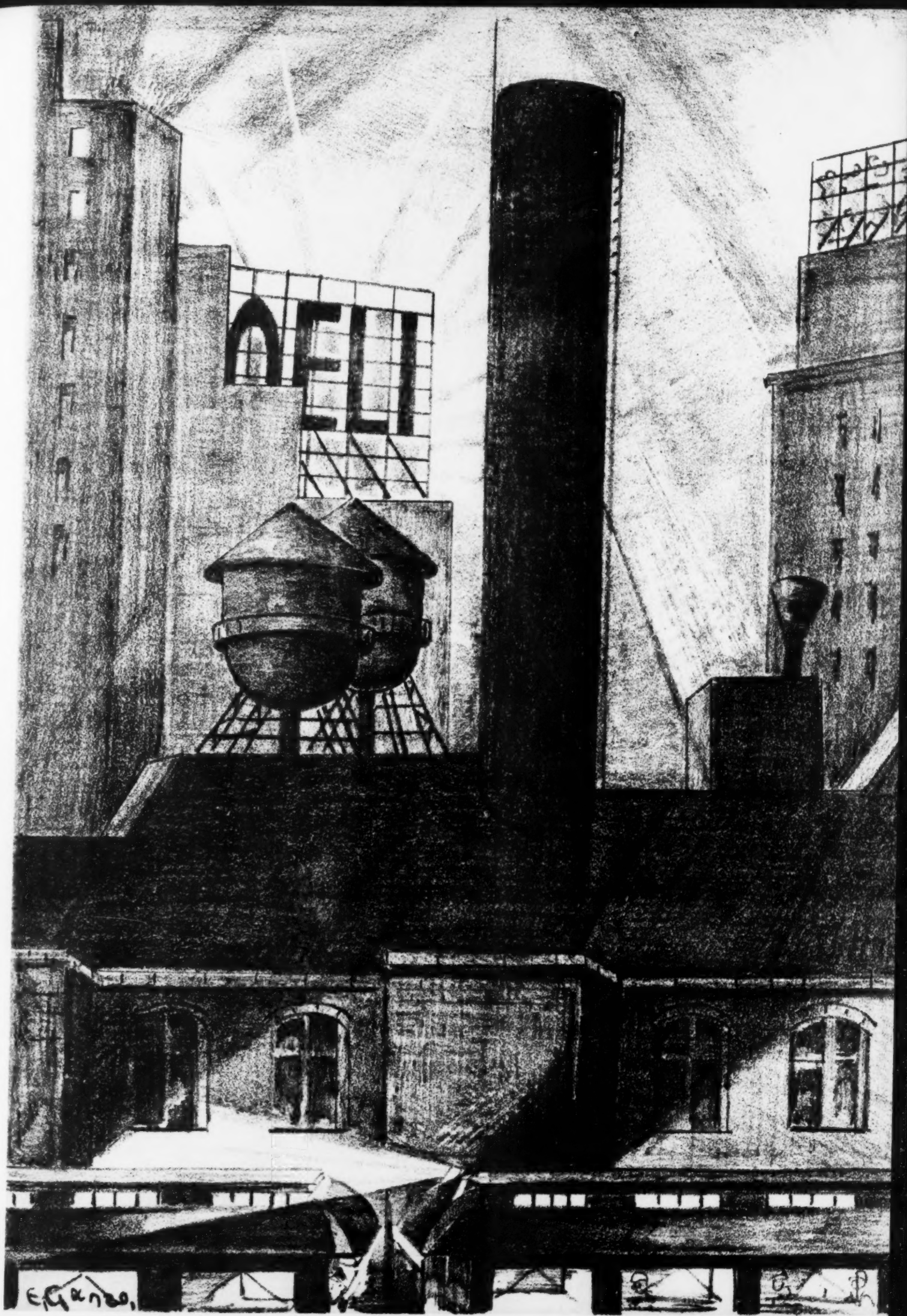
During the month many special meetings, clinics, forums and demonstrations have been held in connection with the Living Lithography exhibit. On October 2, 9 and 18,

a series of demonstrations of the reproduction of lithographs were given by the W.P.A. On October 10, International Printing Ink, Division of Interchemical Corp., showed its motion pictures, "Keeping in Touch," and "More Than Meets the Eye." A Book Clinic was held on October 11, also a Technical & Scientific Forum, sponsored by the Technical Assn. of the Pulp & Paper Industry. Another in the series of Printing and Advertising Clinics, sponsored by General Printing Ink Corp., under the chairmanship of Herbert Kauffman, advertising manager, was held on October 17. The Philadelphia Litho Club visited the exhibition on October 21. The Philadelphia Graphic Arts Forum met to witness a demonstration of the reproduction of a lithographic print by George Miller, New York artist, on October 22. The entire day of October 24 has been designated as "Outdoor Advertising Day" for a meeting sponsored by the Outdoor Advertising Association of America, at which McClelland Barclay, well-known artist and illustrator, will speak. Group visits during the month were made to the exhibition by the Charles Morris Price School of Advertising, the advertising and marketing classes of the University of Pennsylvania, and the Columbia Scholastic Press Assn. and many others.



On the following pages are examples of the work of Emil Ganso, well-known American artist, whose lithographs, now on exhibition at the Living Lithography Exhibition, have been widely acclaimed for their technical mastery and vigorous balance of values.





The New N.A.P.L. Cost System

The cost control plan announced by the National Association of Photo-Lithographers at the beginning of this year is now complete and ready for distribution . . . William Arthur Clark, C. P. A., co-author of the plan with the association's Cost Committee, explains its purposes and operation by means of the questions and answers given below.

THE NEW uniform Accounting and Cost System for photo-lithographers which has been the subject of an extensive study during the past several months by the National Association of Photo-Lithographers, is now ready for distribution, it was announced at the convention in Chicago. The price of the complete cost system is \$10.00 to non-members of the N.A.P.L. and free to members. In a talk before the accounting and cost session at the convention, William Arthur Clark, C.P. A., who collaborated with the association's cost committee in drawing up the system, outlined it in full. The following questions and answers regarding the Uniform Accounting and Cost System were distributed at the convention:

1. *Are there advantages in budgeted hour cost rates over actual hourly rates?*

Yes, the budgeted cost rates average low and high productive activity as against the actual hour cost rates for a month. Also extraordinary items of expenses that may cause a wide fluctuation in actual rates are averaged through the use of budgeted hour cost rates. Where actual productive activity of the plant comes in line with the budgeted activity, a comparison of the budgeted and actual costs furnishes a check-up of plant efficiency as well as a factual basis for checking up the budgeted hour cost rates.

2. *How can production standards be set up for Camera, Stripping, Vacuum Frame, Photo-Composing Machine, and Presses?*

By keeping actual records of classified production such as Forms 10, 11, 12 of the Uniform Accounting and Cost System of the National Association of Photo-Lithographers. With the actual classified produc-

tion data and with due allowance for the quality of the work, production standards can be set up.

3. *If actual hour cost rates are so high that they can not be used in estimating, what use can be made of them in the cost system?*

The purpose in securing actual hour cost rates are briefly:

a. An accurate cost of each job as a basis of arriving at what a fair selling price should be.

b. To furnish data for an accurate statement of financial condition and the operating profit or loss.

c. To furnish data that will enable an executive to control the detail operation of the business.

A cost system not only shows that actual costs may be too high to be used in estimating, but it goes further and shows what item of cost is out of line. The cost system shows whether productive activity is too low, whether idle time is excessive, and whether overhead expenses are reasonable. If the competitive situation is such that an efficiently managed plant can not recover costs from the prevailing market, then the facts as shown by the cost system are even more essential to an intelligent overhauling of equipment, methods of production and personnel to the end that operating losses are held at a minimum.

4. *How can we compare our hour cost rates with our competitor in the industry?*

By comparing your actual productive hour costs and output per hour with composite figures compiled from plants using Uniform Accounting and Cost System.

5. *How should administrative costs be apportioned?*

Administrative costs are prorated over the productive cost centers on the basis of the direct factory cost as provided in the Uniform Accounting and Cost System of the National Association of Photo-Lithographers. Of course, part of the salaries of executives and clerks should be charged

to selling, stock handling or shipping based upon the estimated time spent in these departments.

6. *What are the advantages and disadvantages of taking "filler work" at cut prices to secure volume?*

To say that there are advantages in taking "filler work" at prices that do not show a profit over a reasonable cost is like attempting to enumerate the advantages of a bad habit. Of course, accounting figures can be used to show that "filler work" may help to absorb overhead and idle time and increase operating profit. But on a long pull, this temporary profit is more than wiped out by:

a. Unavoidable overtime and failures to meet delivery dates.

b. Increased competition on profitable jobs from plants that lost the "filler work", which plants probably were getting a fair price for the "filler work."

c. Lowering of sales effort to secure other work (presses being occupied by "filler work") that would show a reasonable profit.

d. Encouragement to salesmen to sell "filler work" to increase their sales volume.

e. Lowering the standards of craftsmanship (cutting of quality on the "filler work") that cause makeovers and spoilage on other jobs.

f. Cutting prices to secure "filler work" also lowers the value of all photo-lithography resulting in a small profit to the entire industry.

7. *What is the proper basis for charging ink? Should ink be included as an expense in press hour costs?*

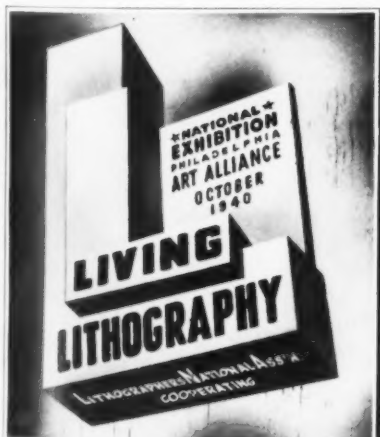
An ink schedule should be prepared showing the proper amount of ink at cost plus spoilage to be charged on the job. Ink should not be included in press hour costs. Developing ink is charged as an expense of plate making.

8. *Where can we get an ink schedule?*
There is no ink schedule available simi-



Four-color lithography by The Forbes Lithograph Company, Boston.

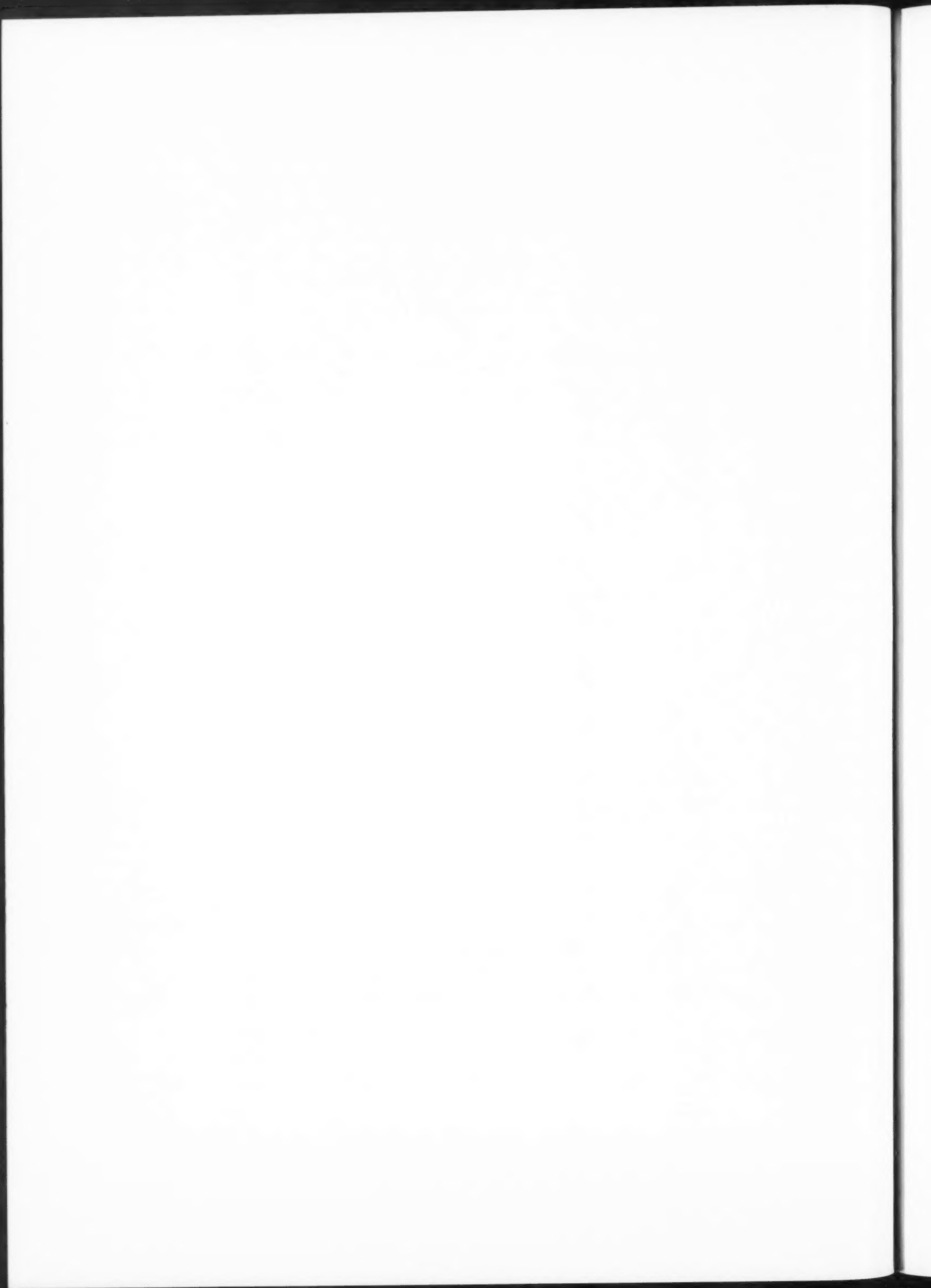
Kodachrome by stroboscopic photography, courtesy Professor Harold E. Edgerton.



A National Exhibition sponsored by The Philadelphia Art Alliance, to: "Honor the tremendous recent strides made by Lithography as a commercial technique, and to fore-shadow its future development, technically and artistically."

*T*HE Forbes Lithograph Company hails "LIVING LITHOGRAPHY" . . . the industry-wide exhibition being held throughout October under sponsorship of The Philadelphia Art Alliance . . . as a living example of American industry and craftsmanship at its finest; and hopes you can attend.

*T*HIS lithographed insert is current evidence of lithography's ability to keep pace with our fast-moving scientific and economic advancements. Here the latest in photographic technique, high-speed stroboscopic photography, has stopped . . . "frozen in motion" at an exposure of 1/30,000 second on Kodachrome . . . humming birds' wings that beat so swiftly the eye cannot perceive their motion; yet all intimate details and iridescent beauty have been caught and recorded lithographically.



lar to the one in use by letterpress printers. Lithographic plants are charging the ink actually used based upon the quantity purchased for the job and estimates of the amount used.

9. *How much clerical work should be required to keep an accounting and cost system?*

The time will be one to two minutes on the sales dollar, depending on the average size of the orders. For example, a concern with monthly sales of \$5,000.00 with orders averaging \$40.00 each would require one clerk.

10. *How much time is required for craftsmen to make out time sheets? Can operation numbers be used?*

By using operation numbers instead of written explanations, about ten minutes per day is required for a craftsman to make out time sheets.

11. *What is the proper basis for charging negative materials?*

The proper basis for charging negative materials is the cost plus spoilage of the square inches of film used on the job.

12. *Can you show us a comprehensive estimating form?*

See Form 1, of the Uniform Accounting and Cost System.

13. *What are the advantages of keeping a Sales Register with costs entered in columnarized form against a charge to the customer?*

The advantages of keeping a Sales Register showing items of cost are:

a. The budgeted costs charged on jobs can be compared against actual costs giving a loss or gain for each cost center.

b. The amount of materials and productive hours that should be on hand can be checked against physical inventories—showing up errors, spoilage and shortages.

c. The total budgeted cost in the Sales Register when compared to net sales gives the total budgeted profit or loss which can be checked against actual profit or loss.

14. *Is there any method of recording estimates sent out as against orders received?*

The minimum follow-up of estimates as against orders received seems to be keeping a file of all estimates sent out. When an order is completed, comparison is made with the estimate to see if any charges can be made for work not included in the estimate and to check the items of cost against the corresponding items in the estimate. Estimates on which no orders are received are used as a follow-up file for salesmen.

15. *Should a job be billed by adding a profit to the cost as shown by the job cost summary?*

A job should be billed at the estimated price plus any extra charges due to changes authorized by the customer. Where a job is produced without previous agreement with a customer as to price, the charge for a similar job should be used as a guide in

charging. If a similar charge is not available, a check-up of the cost items on the completed job should be made against a reasonable estimated charge. Since jobs are often run on larger presses than required and time charged against the job is often excessive, reasonable complaints from the customer should be avoided by checking the cost plus profit against an estimated price.

16. *How is shipping and delivery cost applied to each job?*

The most practical method for the average plant is to use a percentage added to the total cost (exclusive of shipping and delivery cost). Some plants make an arbitrary charge on each job, others use a charge per pound plus a fixed charge for each shipment. The essential thing is that a sufficient amount be charged equitably to each job which will show in the records as adequate to cover the cost of the shipping and delivery department.

17. *What are the advantages of keeping a cost and accounting system as regards outside interest such as banks, trade creditors and customers?*

Confidence of customers, banks and trade creditors in the ability of management is essential to business success. Especially is this true in periods of difficulties that arise in every concern. A successful customer makes money by keeping income more than his expenses, usually through some kind of a cost system. A lithographer's estimates and charges will soon prove to him whether prices are based on a knowledge of costs. His confidence in the lithographer as a dependable source of supply depends upon his judgment of the lithographer's business ability as well as his craftsmanship. Credit is often withheld from a lithographer because the creditor knows he is a good craftsman but a poor business man. It is no over-statement to say that one can not successfully conduct a business for any length of time without a knowledge of costs, and outsiders whose interest is necessary to one's success soon discover the absence of such knowledge in one's business.

18. *Do you have a list of all materials, chemicals and supplies showing where each item is charged in the books?*

An alphabetical list of articles, materials, chemicals, etc. used in a lithographic plant is being compiled for use in the industry and will be published in the N.A.P.L. Bulletin.

19. *What is the difference between economic and budgeted cost rates?*

The difference between economic and budgeted hour costs seems to be that the former would be the average of all plants in a locality and the latter would be the rates for a particular plant. The rates of a plant may be higher or lower than the economic hour rates, depending on whether its efficiency was above or below average.

20. *What are the advantages to each*

plant of having a Uniform Accounting and Cost System that is used by the Industry?

The direct benefits to a member from the use of a uniform system are:

a. The composite judgment and experience of the industry produce the most efficient and complete system—this is true in shop practice and it will give the best results in record keeping.

b. Craftsmen find the same forms in each plant with saving of time and better records. (Several superintendents have stated that considerable time is saved).

c. Ease in compiling statistical reports, questionnaires, etc.

d. Bookkeepers and accountants save time by using the uniform system.

e. Initiative and originality used to work out individual systems can be used to better advantages in sales, production, etc.

f. Improved office efficiency—comparisons between the plant and office shows the plant is more expert in their work with less waste time in duplicating work—the primary reason for this seems to be the lack of uniformity of method and inefficiency in handling office routine.

g. Value of statistics for checking operating efficiency in each plant.

The direct benefits to a member are:

a. Differences in prices due to different accounting methods are eliminated.

b. Availability of statistical information—as in U.T.A. Ratios for Printing Management.

c. New units entering industry have tools to avoid mistakes that make them poor competitors.

d. Protection against unfair attacks on management from the customer, public officials and other agencies.

e. Help in stabilizing prices—as greater aid is extended to every plant in knowing their costs.

f. Factual basis for adjusting differences of opinion between plants as to fair selling prices.

g. Your Cost Committee through regular check-up on the Uniform Cost and Accounting System can keep the industry abreast of the latest developments in office routine, accounting practices and information required for tax authorities.

21. *What percentage of spoilage is reasonable in film and plate making?*

The spoilage of film on black and white work will run from 2 to 10%. In plants without specialized technique in color work, film spoilage runs about one-third. Spoilage of plates runs about 2% for both black and white and color. Spoilage on both film and plates seems to fluctuate with plant conditions and craftsmanship and, in some cases, 10% allowance on both may be necessary to absorb the actual cost. In the Uniform System provision is made for all

(Turn to page 59)

Charging for Overruns

By A. J. Fay*

Sales Manager, National Process Co.

THE question of overruns is of great importance to both lithographer and the buyer. It is important to the lithographer because if he fails to anticipate the conditions which may produce an overrun, and make provision for them in his estimate, he may be compelled to forego part of what might have been a nominal profit on the job. On the other hand, the buyer may find that he is in the position of having to accept a quantity of material in excess of what he ordered and for which he has no real use. To avoid either of these, the lithographer and the customer should have a common interest in the factors which are the cause of over and underruns.

For instance, when bids are requested on a job some bidders may estimate on a stock size sheet which is obtainable without any penalties, while others may estimate on a special size to utilize the maximum efficiency of their equipment. While the latter by virtue of their equipment are enabled to submit lower prices, they are confronted with the paper trades customs which govern the over or underrun for special sizes.

Over or underrun allowances run from 20% over, or under, on 2,000 to 5,000 lbs., and 10% over, or under, on 5,000 to 10,000 lbs., with a further drop to 5% over or under on 10,000 to 40,000 lbs. While the paper mills cooperate fully in trying to hold closely to the quantity ordered, nevertheless the conditions under which they operate make it impossible for them

What should the allowance be? How should overruns be provided for in the estimate submitted to the buyer? How can they be controlled?

to produce the exact quantity at all times. Therefore, while the buyer benefits by lower prices based on the use of a special size sheet, he is subjected to the condition previously mentioned. A lithographer submitting a bid under these conditions is not in a position to absorb an excessive overrun of paper into his original estimate. On the other hand, if he anticipated the full amount of the overrun in addition to his normal allowance for spoilage, he might readily find his quotation high despite the equipment advantages which he originally enjoyed.

There remains two other alternatives, the first to throw the overrun into inventory which is obviously unsatisfactory, or to present his proposition to the buyer as it stands, pointing out the advantages plus the probabilities of an overrun, which to my way of thinking is the fairest and soundest approach because it gives the buyer the fullest opportunity to weigh all the factors.

Another cause for overruns, which at times is quite difficult for the buyer to understand, is that of encountering adverse manufacturing conditions in the production of multi-colored work. I have frequently seen instances where paper was ordered for a very difficult register job, but by the time the plates were ready for press we had encountered a spell of extremely humid weather

which caused the sheets to take on moisture rapidly. The result was that there was a loss in register between the printing of colors, despite the fact that paper was conditioned to the plant requirements for that time of the year.

Obviously when you are working to a schedule you are usually compelled to fight your way through this condition and the only safe thing to do is to add a sufficient amount of paper to the run to insure a full count. Frequently this leads to an overrun. This condition is entirely beyond the control of the lithographer and when it arises he is usually faced with a loss because of the excessive amount of spoilage and the lost press time. Consequently, it is only fair and reasonable for him to expect that if there is an overrun the buyer will cooperate by accepting it.

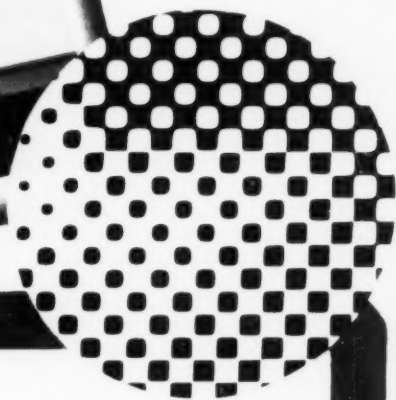
I believe that you will all agree that estimating complicated lithographic jobs involving a number of finishing operations is not an exact science despite the best efforts of the best minds in the industry. There are unforeseen conditions which come up which make it necessary for the lithographer frequently to use more paper than he had originally estimated in order to come out with a full count. Therefore, if in the handling of this type of work he produces an overrun

(Turn to page 65)

*Before the 8th Annual Convention of the National Association of Photo-Lithographers, Palmer House, Chicago, Sept. 26-28.



Examining the dot structure in a negative on Kodalith Halftone Film. (Below) Half-tone dots greatly enlarged.



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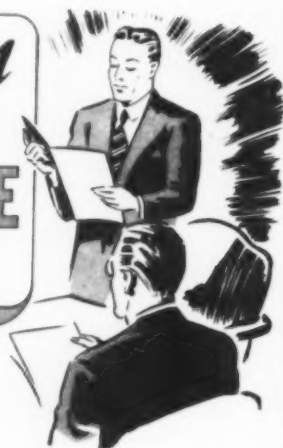
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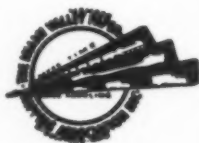
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MODERN LITHOGRAPHY

Offset Paper at Work

The sixth in a series on offset paper by Mr. Wheelwright, editor of "Paper & Printing Digest" and author of "From Paper Mill to Pressroom." He is a member of the Technical Association, Pulp and Paper Industry, and also of the American Institute of Graphic Arts. In this article he discusses paper strengths.

BY WILLIAM BOND WHEELWRIGHT

WHenever paper is bought for jobs which turn out products which will be used frequently or over prolonged periods of time, its strength has to be considered among the important specifications. The most significant test for durability is considered to be the number of folds a strip can withstand without breaking. The usual instrument employed is the Schopper Folder, and all tests should be made under controlled atmospheric conditions.

Folding endurance as prescribed by the U. S. Government Printing Office is ascertained as follows: "The apparatus used folds a specimen 15 mm. wide under a tension of 1,000 grams. The folding endurance reported for each direction (of the grain) is the average of not less than 10 tests. Not less than 20 tests are made in each direction before a delivery of paper is rejected."

The specifications for government printing have been developed over a period of thirty years, with the advice of technologists competent to determine appropriate specifications for the various purposes for which the paper is bought. A comparison of the government specifications for folding strength are worth consideration. The accompanying table shows the required minimum folding strength specifications for various grades of paper bought by the government. The figures given represent an average of the

tests made both directions of the grain. No paper is accepted which fails to equal or exceed the minimum strength specified.

From the data available to the writer, it appears that the folding specifications satisfactory to the government purposes are generally lower in folding number than the commercial brands cited. This is no reflection on the government specifications, for it

is to be assumed the specifications set up have proved adequate for the given purposes.

In certain proposed minimum manufacturing standards for textbooks, the minimum basis for folding endurance average, each direction, was "not less than 5 double folds," the minimum basis weight being 25x38—45 lbs. to 500 sheets. This illustrates the low standards considered admissible in certain quarters. It does not indicate that stronger papers are not actually used. It merely prohibits the acceptance of weaker papers.

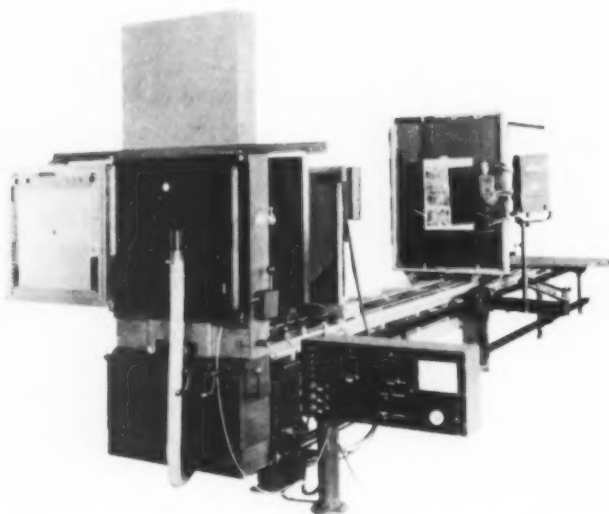
Research is needed to determine proper standards for paper when the uses involve considerable and repeated handling. Many papers commonly employed because of their suitability mainly from the printing properties, are relatively weak. Notably such papers will be found among those recommended for halftone printing. Such sheets contain over 20 per cent of mineral filler to meet the needs of halftone engravings. In the book trade, too, many novels which are not illustrated are printed on high bulk book paper to fatten the volumes.

There is an illusion of lightness in picking up such a book, for its mere
(Turn to page 55)

Substance Number in Basis 25x40 1000	Substance Number in Customary Paper Sizes	Grade or Kind of Paper Tested	Average Number of Folds Required	Comparison With Certain Commercial Brands
107	17x22—20	Bond		
		100% rag	1200	1250
		75% "	400	650
		50% "	150	325
		25% "	100	162
		100% Sulph.	100	
150	17x22—28	Ledger		
		100% rag	1000	2379 (Ave. of 5 mills)
		75% "	300	900
		50% "	150	488
		25% "	100	
		100% Sulph.	80	
150	24x36—64	100% Sulph.	(with) 790	(across) 295
147	25x38—140M	100% rag Ant.	150	
147		75% " "	15	E. F. 13 (63% Sulph. no rag)
216	25x38—120M	{ Offset book		
		{ Chem. wood fiber	10	
168	25x38—160M	{ Coated Book		
		{ 50% rag	20	
168	25x38—160M	{ Coated Book		
		{ Chem. wood fiber	10	

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Offset Press Operation

Another in the series on pressroom problems by the well-known writer, lecturer, authority and trouble shooter. In this article the various factors affecting the drying of inks are discussed.

BY C. W. LATHAM

THE successful drying of ink is an art and requires a great deal of study by the man responsible for results in the pressroom. It necessitates the compiling of complete and vital data over a long period of time. In the case of the newer types of inks with synthetic vehicles, it is well to use the dryers and procedure recommended by the manufacturer and be careful not to compound formulae colors, using a mixture of synthetic vehicle with regular varnish vehicle inks, until a thorough test for drying has been made.

The drying of linseed oil varnish inks is a relatively simple matter once you have all the data necessary to fit each case and make proper allowance for each variable. This does not mean that the impossible can be accomplished, but uniform results may be obtained, and once a job is started a fairly accurate estimate may be made as to when it will be ready to cut, as far as drying is concerned.

Perhaps the first thing that should be thoroughly learned is that linseed varnish is given body by heating, and the various bodies are obtained by varying the temperatures and length of time the heat is applied; also, the heavier the body, the quicker the drying tendency, all other factors being equal, the other factors being film thickness, temperature, absorption, dryers, pigment, etc.

Now, bearing in mind that the heavier bodied varnishes dry faster, it is obvious that the less the pressman thins and dopes his ink, the better it will dry. It is also true that the stiffer inks print a sharper and more brilliant halftone, help to keep the plate clean and are more resistant to emulsification; so why thin the ink at all? The answer is paper absorption. The ink body must be adjusted to it.

The ink manufacturer uses a minimum amount of vehicle in making an ink. The specific surface of each type of pigment, the wettability of the pigment, and the wetting power of the vehicle are ascertained, and then just enough vehicle is used to insure thorough wetting of all the pigment. The compound is then put into the mill for dispersion. This insures maximum body, maximum strength and brilliancy. When the ink can be used as it comes from the can, the best results may be expected, but only a few types of paper will allow the use of such a heavy compound, and we, therefore, have to thin the ink for the other types. Hence, we thin the ink mainly to suit the absorption number of the paper. Absorption number designates the speed with which the paper will absorb a standard oil and it is of such importance that it should be made a specification of all papers.

On highly absorbent papers, with good non-picking and fuzzing quality,

the ink may be run with very little reducing if the surface is such that smooth solids result. However, if the paper resists absorption, then the ink must be reduced until the proper amount of absorption occurs; for without absorption we have slow drying, dull colors and a tendency to rub and scratch. Too much absorption, on the other hand, leaves the pigment unprotected upon the surface of the sheet, and in a chalky condition.

So we reduce the ink to suit the paper, and if we know what the paper requires in the way of ink consistency, either through having used it before or from the manufacturer's specifications, or through some test that we may apply to it, then the thinning of the ink should become a matter of calculation and formulation, and no longer a matter of hit or miss guesswork based upon some half-remembered experience.

When it becomes necessary to reduce the strength of a color, it need not be necessary to reduce the body of the color if it can be done with a full bodied lighter tone ink instead of lakatine. It must be remembered that when anything other than another color is added to an ink, that it loses concentration, brilliancy and proper working ability. If you have the choice of using a light blue to reduce a dark blue instead of lakatine, by all means do so in order to maintain the many advantages of the pure ink. When it is absolutely necessary to use lakatine, be sure to offset its soupiness with the addition of enough stiff varnish to hold the body of the formula to proper printing, drying and water resistant consistency; and only well kept data or the careful use of the Inkometer can guide you in this.

NOW a word about temperature and humidity in relation to drying. Ink dries in several ways, the most common being by absorption, evaporation, oxidation and polymerization. Temperature affects the speed of evaporation of the volatile oils of the vehicle, and, within normal limits, the higher the temperature, the faster the drying, if the air is proportionately dry. High humidity slows up drying by decreasing absorption. When humidity

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Technical News and Literature

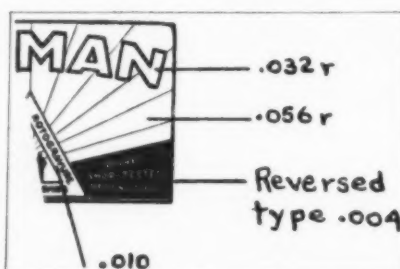
This is a regular department conducted by Mr. Martin, of the Harold M. Pitman Company, in which technical books, articles, papers and similar literature of interest to the lithographic industry are reviewed and discussed. It is intended as a supplement to the Lithographic Abstracts prepared by the Research Department of the Lithographic Technical Foundation, Inc. The author will comment upon and elaborate further those Abstracts which, in his opinion, warrant it. This month he discusses high-etch plates.

BY KENNETH W. MARTIN

THE USE of high-etched plates on the conventional offset press is sharply limited by the cut of the press cylinder, which in turn determines the type of work which can be run by the high-etch method. A high-etched plate in the lithographic sense is nothing more or less than a photoengraver's cut. It is made by the same methods and is subject to the same limitations. These limitations are rather severe as we shall presently see. The advantages of the high-etched plate are numerous but the one outstanding feature, the one which brings a gleam to the eye of any lithographer with a standing job in the house, is that a properly made high-etched plate will run for literally millions of impressions if given reasonable care. Most high-etched plates, however, are made for an entirely different reason. They can be run with anilin and sympathetic inks and can therefore be used for making check backgrounds and other types of safety paper.

No water is used when printing a high-etched plate. The non-printing parts stay clean because they have been etched away from the work

areas. The success or failure of a high-etched plate on the press depends entirely on whether the non-printing parts have been etched sufficiently to stay clear of the ink. The photoengraver should know how deep a zinc should be etched in order to get printing results and here are his recommendations: for ordinary line work the minimum depth is about .015"; if the lines are much more than 1/4" apart but are still too close to route easily, the etching should be carried to about .030". "Routing" is a term used to describe the cutting away of dead metal with a sort of a drill. Most engraver's plates have some routing done on them and in some cases when the lines are very far apart, the metal is routed away entirely and some of the wood mounting as well. It is therefore easy to see that the lithographer with a



maximum of only about .020" of metal to etch is very much out on a limb when it comes to using the high-etch idea on a variety of work. The portion of a line cut shown gives the actual, measured depths of etching used for letter press work. The figures followed by "r" indicate that these areas have been routed. It is true that plates bent around the cylinder as for dry offset printing can be used with somewhat less depth of etching but this can only be determined by experiment with the particular press equipment available. With this limitation in mind we can proceed to the actual making of a high-etched plate.

The thickest possible zinc plate that can be run on the press used should be chosen. This plate should be given a very fine grain, just enough so that the coating will flow and adhere properly. An albumin print is made in the usual way and then rolled up full and strong with transfer ink. The plate should then be powdered with very finely powdered asphaltum or dragon's blood to further increase the resistance of the print to acid. All parts of the plate which are not to be etched away should now be protected with a thick coat of asphalt varnish. These parts include the back of the plate, the parts which must go into the press grippers, and a strip along each short edge, which will just clear the sheet to be printed. This last strip is very important as it serves as a bearer for the ink rollers. When every thing that can be painted out has been taken care of and the plate has been warmed to dry the varnish and melt the powder, the plate is ready for the first bite. The etching solution should be in an acid-proof tray larger than the plate to be etched, and so arranged that it can be easily tipped back and forth in order to get some agitation in the acid bath.

Etching machines are also available. The plate is strapped around a cylinder and the acid is sprayed against it. Such machines etch much more rapidly than the rocking bath suggested and would be a worthwhile investment if many high etched plates were to be made.

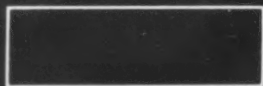
The first etch or bite is made with weak nitric acid. The usual proportion is 1 1/2 ounces of engravers nitric

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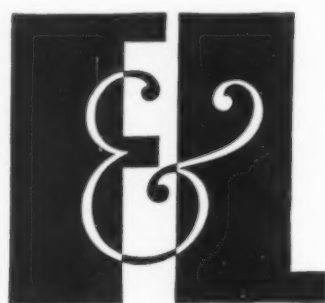
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acid to 32 ounces of water. Gum arabic is sometimes added to this mixture in the interests of smoother, slower etching but its value is problematical. The plate is placed in the tray of acid which is rocked back and forth for about five minutes. Every minute or so the surface of the zinc being etched should be brushed with a camel's hair etching brush in order to remove the scum which forms. At the end of five minutes the plate should be taken from the acid bath, rinsed in water and gummed up. When the gum is dry, the plate should be dampened and rolled up again with transfer ink. After rolling up, the plate should be washed free from gum under running water and dried.

The depth acquired in the first etching operation will not be more than .001", but, unfortunately, as soon as any appreciable depth is attained, the acid will act to the side as well as vertically, and it is necessary to protect the sides of the lines by powdering with dragon's blood. Dragon's blood is a fusible resin powder which is so treated that it can be packed against the sides of the lines with a brush. Synthetic etching powders are also available for the same purpose. To use the powder, a mass of it is distributed all over the plate, making sure that every part has received some of it. Then the powder is brushed off with a special powdering brush. For the first powdering, the brushing is done in one direction only and the brush is lifted on the return stroke. This has the effect of packing the powder against one side of the etched lines, leaving the other three sides and the bottoms relatively clean. Then the powder must be burned in. Dragon's blood fuses at about 250°F. and it is necessary that this temperature be reached but not greatly exceeded. The danger in over-heating lies in the crystallization of the zinc which occurs at quite low temperatures and causes the metal to become weak and brittle. The best way to burn in the powder is to have a temperature regulated oven. However some of the old style whirlers, especially the gas heated types, are capable of reaching this temperature and may be used satisfactorily. In any case the plate

must be heated uniformly until the dragon's blood is fused. The plate should then be cooled and the powdering and burning-in operation repeated in the remaining three directions. The second bite follows, and this is usually made with acid of the same strength as the first bite, but may be continued longer, possibly for about ten minutes. The plate should then be rinsed, dried and powdered as before in four directions and burned in after each powdering. If the tops of the lines show any tendency to weakness, the plate should be rolled up again but this should not be necessary except after the first bite. For the third bite the acid strength may be increased to the proportion of 3 1/2 ounces of nitric acid to 32 ounces of water and the etching may be continued for another ten minutes. Then a third powdering is necessary and the fourth bite may be with 7 ounces of acid to 32 ounces of water and the etching continued for twelve minutes. This should be sufficient depth for all except the very open parts which a photo-engraver would route away. This is impossible with a sizeable litho plate and it is advisable to carefully paint in all the work areas with asphaltum and then put the plate back in the etch bath and etch away the dead metal as much as possible. It will be necessary to leave some metal to take the strain of clamping the plate on the press, but it is also important that these parts should not catch up, so some judgment must be exercised as to when to stop the etching.

When the etching operation is considered complete, the dragon's blood and ink should be washed away with a solvent such as benzine, and a stiff scrubbing brush may be used to help things along. After the debris has been removed, it will be seen that the effect of the powdering has been to cause the etching to proceed in a series of steps and that the sides of the lines have a sort of terraced appearance. Sometimes if an excess of powder has been used, the first one or two steps of the terrace may have a tendency to print and the photo-engraver may roll up his plate at this point and give it a "clean bite" in order to remove the shoulders. However, by the time a thin litho plate

has received the treatment outlined above, it is generally in no condition to be rolled up and great care should be taken when powdering to remove the excess powder which causes the shoulders.

On the press, the high etched plate should be put on with the same care that is used with a surface plate in order to insure rolling contact with the blanket. The dampening rollers may be removed entirely and the plate should be good for an almost unlimited number of impressions. Because of the fact that most of the metal has been etched away, the plate is likely to stretch and should not be used for close register work.

• **Food Assn. Praises Lithography**

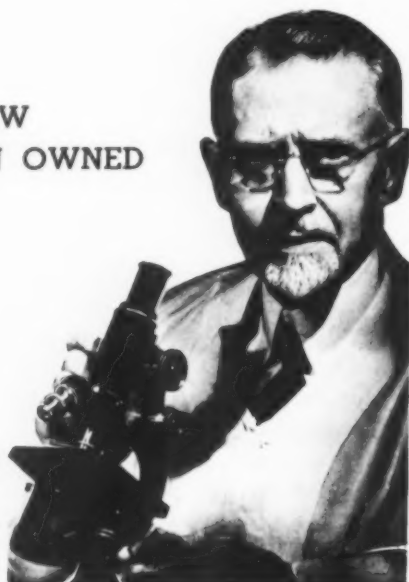
Lithography continues to play an important part in food distribution, according to representative opinions expressed at the annual convention of the National Food Distributors Association in Chicago recently. In a symposium on "Point-of-Sale Advertising", the appetite-arousing influence of lithographed natural color reproductions of foods was emphasized as a powerful aid in stimulating sales. Among exhibitors at the food show Cuneo Press, Inc., Chicago, occupied a booth for display of their new line of cellophane and other transparent wrapping products for packaging foods. O. M. Forkert, director of design and layout for the company, who was in charge of the exhibit, displayed also copies of the "American Woman's Cook Book," a voluminous compilation, liberally illustrated with full, natural color, lithographed food pictures, produced in the company's Philadelphia offset plant.

• **Hammermill Founder Dies**

Ernst Richard Behrend, 71, founder, president and chairman of the Board of Hammermill Paper Co., Erie, Pa., died last month. Mr. Behrend founded the Hammermill company in 1898 with his father, Moritz Behrend, and his brother, Dr. O. F. Behrend. He was a pioneer in the manufacture of fine writing papers from cellulose fibres from spruce wood, and invented high-speed watermarking, an important contribution to the paper industry.

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IN AND ABOUT THE TRADE

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The Craftint Mfg. Co., Cleveland, manufacturers of shading mediums used by commercial artists, announces the purchase of all assets, trade name, and good will of the Mistograph Studios of Los Angeles.

This is the outcome of patent litigation in which the two firms have been involved for several years. The Craftint Mfg. Co. will continue the manufacture and sale of their own patented shading mediums, known as Singlestone Drawing Board, Doublestone Drawing Board and Washtone Drawing Board, in addition to products formerly manufactured by the Mistograph Company.

Ahrhart Named to Sales Post

Howard W. Ahrhart, Jr., has been appointed sales and production manager of the Buffalo Bank Note Co., Inc., eastern division of the Reserve Lithograph Company of Cleveland. Mr. Ahrhart has been associated with the advertising and printing arts industry for more than ten years as owner and general manager of the Displays Moderne of Buffalo, and later as Eastern United States sales supervisor for the advertising division of the Dennison Manufacturing Company, Long Island City, N. Y.

Name P.O.P.A.I. Officers

The Point-of-Purchase Advertising Institute met last month at the Hotel Biltmore, New York, to formulate its program for the coming year and elect new officers. A new board of nine directors was chosen, three representatives of national advertisers, three from lithographic houses and three from mounting and finishing companies. The new directors are: Carleton Healey, vice-president of Hiram Walker; B. H. Miller, advertising manager of John B. Stetson Co.; G. L. DeBeer, advertising manager of Bauer & Black; L. L. Grisamore, of Arvey Corp.; D. C. Ozum, of Chicago Cardboard Co.; George L. Rose, of Mounting & Finishing Co.; George C. Kindred, of

Kindred MacLean; Harrison Caner, Jr., of Ketterlinus Litho Mfg. Co.; and J. M. Wolff, Jr., of Wolff Printing



L. L. Grisamore (left), Arvey Corp., Chicago, newly elected president of the Point-of-Purchase Advertising Institute, and George C. Kindred, Kindred, MacLean & Co., Long Island City, N. Y., new vice-president. They were elected last month for one year terms.

Co. Mr. Grisamore was re-elected president of the P.O.P.A.I., George C. Kindred was elected vice-president and George L. Rose, secretary-treasurer.

Bank Stationers Elect

The Institute of Bank Stationers held its annual meeting at the Ambassador Hotel, Atlantic City, N. J., last month and officers for the coming year were elected as follows: president, Van Brunt Seaman, director of sales of J. C. Hall Co., Providence, R. I.; vice-president, Karl Price, superintendent of printing plants of Todd Co., Rochester, N. Y.; treasurer, Wm. P. Gildea, president of Falconer Co., Baltimore. These together with Milton P. Thwaite, president of Dennison & Sons, Long Island City, and Charles E. Bieth, president of Milton C. Johnson Co., New York, form the executive committee. Irwin W. McLean continues as managing director.

LTF Offers Sales Course

A course in Lithographic Sales Promotion is announced by the Lithographic Technical Foundation, New York, dealing with the selection and development of sales leads, and the technique of planning creative ideas for increasing lithographic sales. The course will be given by William P. Langreich.

Mr. Langreich is a regular contrib-

utor to lithographic trade publications and a free lance copy and layout consultant to the New York metropolitan lithographic trade. He served as a teacher of advertising at Columbia University for many years. Registration is open to salesmen, sales promotion men and members of the creative departments of lithographic establishments.

The course began Wednesday, October 23rd. There will be ten weekly evening sessions, 7:00 to 9:00 P.M., and the tuition is \$15.00. Class sessions are held in the Daily News Building. Further information may be obtained from the Lithographic Technical Foundation, Inc.

Addresses N.P.T.A.

"Lithography — Key to Increased Sales" was the subject of an address given by W. Floyd Maxwell, secretary, Lithographers National Association, New York, before the Fine Paper division meeting of the National Paper Trade Association at the annual convention held recently at the Stevens Hotel, Chicago.

Ideal Roller Branch Expands

The Long Island City (N.Y.) offices of Ideal Roller & Manufacturing Co., Chicago, lithographic rollers, have recently been doubled in size, thus completing the modernization and expansion program which was begun a year ago, when the factory was enlarged to accommodate additional machinery.

Champion Earnings Up

Consolidated net income of Champion Paper & Fibre Co., Hamilton, Ohio, and its subsidiaries for the first quarter of the current fiscal year was \$819,929, after all charges and deductions, equal to approximately \$1.20 a common share. In the same period of 1939, common stock earnings were 32 cents a share.

The company has recently opened a sales office in Atlanta to cover sections previously served through Philadelphia and St. Louis.

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The Pioneer Plate Grainers of America

ALL PLATES
INCLUDING THOSE
REGRAINED FOR
MULTILITH
ARE MARBLE
GRAINED

"RELIABLE" is far more than just part of our name. It means to our customers that our plates can be depended on to give first-class results because from start to finish the graining is handled by experts of long experience. Our plates are made right to work right—they are reliable!

We carry a full supply of Zinc and Aluminum Sheets for Offset, Rota-print Presses, in fact for all the lithograph trade.

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BOOKS

The Lithographers' Manual,

compiled by Walter E. Soderstrom. A revised and expanded edition of the Photo-Lithographers' Manual, first published in 1937. This is a reference book for production man, salesman, plant manager, artist, cost man—in fact, everyone in the lithographic industry anxious to keep abreast of the latest news and developments. Price \$5.00.

Photography and Platemaking for Photo-Lithography,

by I. H. Sayre, instructor at the Chicago School of Printing and Lithography. This book is an invaluable aid for the newcomer in the lithographic industry, covering as it does the fundamentals of platemaking and photography in elementary, and at the same time, comprehensive detail. Price \$5.00.

The Penrose Annual Review of the Graphic Arts, 1940,

by various authorities. An interesting and inspiring account of the progress made in the fields of printing, lithography, and gravure during the past year. A "must" for those who wish to keep abreast of what is happening in the advertising and publishing worlds.

Size Selection Simplified,

compiled by W. J. Blackburn. A practical guide to the efficient planning and production of both advertising and commercial printing. Offered is information providing (1) a wide

choice of prechecked sizes for various kinds of printing jobs; (2) envelope information keyed to printing sizes; (3) data on flat sheet sizes, press specifications, etc. Price \$12.75.

An Outline of Advertising,

by George Burton Hotchkiss, professor of Marketing, New York University. A revised edition of the comprehensive survey of the field of marketing activity and advertising principles which was received so enthusiastically in 1933. The book has been revised in keeping with the changing character of advertising. Price \$4.00.

Practical Photo-Lithography,

by C. Mason Willy, member of the technical staff of Hunter-Penrose, Ltd. The third edition of a work brought out a few years back. The text material has been completely revised in the light of the latest developments in the process, and a number of additions made. One of the most lucid and easy-to-read books on this subject yet published. Price \$4.00.

Sixth Production Yearbook,

compiled by Colton Press. A reference work published annually describing and reviewing developments in the entire graphic arts. Contains a number of articles of interest to the lithographer, including chapters on offset inks, paper, the buying of lithography, posters, offset presses, etc. Price \$5.00.

Owing to the large number of books supplied it is impossible to open accounts on individual book orders or to supply books on approval. Please send check with order.

MODERN LITHOGRAPHY

254 WEST 31st STREET

NEW YORK CITY

ATF Personnel Changes

Several new assignments and changes in the personnel of American Type Founders, Inc., have been announced during the past month, by Frederick B. Heitkamp, vice-president of ATF Sales Corp. Fred A. Hacker, supervisor of the ATF Rubber Plate Division, has assumed additional duties as supervisor of Offset Equipment and Accessories Sales. W. Howell Lee, formerly with the ATF-Webendorfer organization at Mt. Vernon, N. Y., is now associated with Mr. Hacker in this department. It was also announced that Herbert P. Paschel, formerly of Gevaert Co., New York, and frequent contributor to MODERN LITHOGRAPHY on the technique of color photography, has accepted an appointment as offset camera specialist with the company.

On the Pacific coast, David O'Brien, former president of Monotype Corp. of California, has become manager of the ATF Portland, Ore., branch. Arthur D. Gilbertson has been transferred from the Cleveland office and is now office manager in Portland.

Correction:

In the article "Control Your Variables" by H. P. Paschel, which appeared in our August issue, due to an error, the time interval on the Photrix Electronic Timer manufactured by Intercontinental Marketing Corp., New York, was represented as 2 to 100 seconds, instead of .2 to 100 seconds. This applied to models 828 and 728 which were mentioned in the article.

New Harris Installations

Harris - Seybold - Potter Co. reports recent installations of Harris offset presses in the plants of the following companies. Lew A. Cummings, Manchester, N. H., a 17x22 Harris offset press; Alexander Dulfer, San Francisco, a Harris Model EL 22x34 press; the Lowell (Mass.) *Courier Citizen*, a Harris 22x34 single color press; Todd Co., Rochester, N. Y., a 2-color 35x45 Harris Model LST; Advance Printing & Litho Co., Erie, Pa., a 17x22 Model LSB offset press; Universal Printing Co., St. Louis, a 28x42 Harris press; Consolidated Litho Co., Brooklyn, a Model LSN 21x28 offset press; Henry Bass, New York, a Model EL 22x34

press; Pierce Litho Co., Brooklyn, a Model LSN 21x28 Harris press; and Einson Freeman Co., Long Island City, a 4-color Harris 46x68 press.

Toronto Litho Head Dies

Robert W. Thompson, co-founder with his father in 1912 of Thompson & Son, Ltd., Toronto, lithographing firm, and president of the company for the past twenty years, died recently at the age of fifty-eight years.

LNA Convention Addresses

"Marketing Opportunities, 1940" has just been published by the Lithographers National Association, New York, incorporating the addresses made at the recent 35th Annual LNA Convention at Del Monte, Cal. Contents include: "Address of Welcome," by E. H. Wadewitz, president, Western Printing & Litho. Co., and president of the Lithographers National Association; "Some Realistic Aspects of Collective Bargaining", by Almon E. Roth, president, San Francisco Employers Council; "The Force of Ideas", by Lloyd E. Wilson, public relations director, Young Men's Christian Association, San Francisco; "Report of the Lithographic Technical Foundation", by R. V. Mitchell, vice-president, Lithographic Technical Foundation, Inc., New York, and president, Harris-Seybold-Potter Co., Cleveland; "The Way to Look at It", by Dr. Frederic P. Woellner, professor of education, University of California, Los Angeles; "Mars Plays with Paper", by Victor E. Hecht, vice-president, Zellerbach Paper Co., San Francisco; "American Business and the War", by Dr. George W. Dowrie, professor of finance, Graduate School of Business, Stanford University, Palo-Alto, Cal.

Holds Open House

E. G. Ryan & Co., representatives of the Webendorfer-Wills division of American Type Founders, held open house for NAPL convention visitors at their offices throughout the convention. A camera and all necessary equipment for plate production had been set up and at stated intervals demonstrations were given of the process of producing an offset job on Webendorfer presses. Assisting Mr.

Ryan and his Chicago staff were the salesmen from the company's mid-western agencies, who had been called in for the occasion.

Typographers Elect Johnson

E. G. Johnson, of J. M. Bundscho, Inc., Chicago, was elected president of the Advertising Typographers Association of America, Inc., at the annual convention of the group which closed September 18 at White Sulphur Springs, West Virginia. Other officers elected were: H. H. Blinkmann, of Bohme & Blinkmann, Inc., Cleveland, first vice-president; A. J. Meyer, of John C. Meyer & Son, Philadelphia, second vice-president; William Carnall, Los Angeles, third vice-president; P. J. Frost, of Frost Brothers, Inc., New York, treasurer; Albert Abrahams, of the New York Employing Printers Association, Inc., executive secretary.

Describes Living Lithography

"A Story of Industrial Progress from 1796 to the Present, Living Lithography," is the title of a four-page illustrated folder being distributed by the Lithographers National Association, New York, telling the story of the lithographic process from its discovery to the present, and providing a step-by-step tour of "Living Lithography," the national exhibition which is being presented during the entire month of October by the Philadelphia Art Alliance. Written by Richard Roley, editor of MODERN LITHOGRAPHY, the folder carries art work by Clayton Whitehill, designer of the show, and was lithographed by Brett Litho. Co., Long Island City, N. Y., from original negatives furnished by the National Process Co., New York, on paper furnished by W. C. Hamilton & Son, Miquon, Pa.

ATF Sales Competition

A new type of sales competition, in the form of an intramural football league, has been organized by American Type Founders Sales Corp. The company's entire sales force has been divided into eight teams that will compete for prizes. Points are scored on the basis of sales performance of the respective teams.

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FOR HYKLAS LITHOGRAPHERS

Years of demand for Transfer Paper manufactured in America has been becoming greater and greater and due to the unsettled conditions in Europe we have succeeded in accomplishing the manufacture of this paper.

During the last World War crisis we manufactured a TRANSFER PAPER which was tried, tested and proven to be the exact need for the Lithographic Transferer in America.

The custom of Siebold of always handling nothing but the best, assures you that this HYKLAS American manufactured TRANSFER PAPER will meet the requirements of the most critical and exacting transferer.

*WHY NOT ASK FOR TRIAL SHEETS
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IMMEDIATE DELIVERY IN TWO SIZES:

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OFFSET BLACKS COLORS SAFETY INKS ROLLERS
MOLLETON DAMPER COVERS RUBBER BLANKETS

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Foresight?*

YES SIR, that's what it is. FORE-SIGHT. Whether you're running a lithographic establishment or getting out a magazine every month, it is the one thing you can't be without if you're going to be a success.

WE'RE a success with our readers, we think, because we are foresighted enough to line up in advance articles, features and stories which we think they're going to like. That way you've always got something good in store. Each month there's something new, something to look forward to, something to read and remember. We're planning ahead for you. Why not enter your subscription now?

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Company

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City Country

Type of Business Position

NEW EQUIPMENT AND BULLETINS

New Valette Camera

Litho Equipment & Supply Co., Chicago, manufacturers of cameras and offset plate making equipment, announces the development of a new camera equipped with a lens board and a copy board electrically operated, with variable speed equipment to allow for slow and fast motion. The lens diaphragm is said to be electrically controlled from the dark room to any desired opening, and the flashing device is electrically brought in and out of position and electrically timed for exposure.

Other features are: a lens shutter operated and timed by means of an electric pneumatic device which prevents jarring of the lens; a compensating glass controlled by a push button; a focusing system with micrometer control to enable duplicating of setting; copy board arranged so that operator can load and unload in horizontal position in combination with the vertical transparency holder; swinging combination of wet plate holder and suction film holder; screen elevating mechanism, featuring a balanced device for ease of operation in making combination line and halftone exposures; and a new arrangement for concealing cables.

F & L Announces New Litho Inks

Fuchs & Lang Manufacturing Co., division General Printing Ink Co., New York, announced recently a new group of offset inks, the Color Forecaster Series. The first in the new series, Roto Brown F-6527, is presented in an attractive lithographed folder, available on request.

Litho Chemical Introduces "Solo"

Litho Chemical & Supply Co., New York, announces "Solo," a gum arabic substitute designed for use in the press water fountain to eliminate the necessity of manual "gumming up" and "washing off" of the press plate during press operation. Recommended proportions to be used are three ounces to a gallon of fountain solution. "Solo"

is said to form a protecting film on the plate when the press stops. When the press starts up again the film is quickly dissolved by the dampeners. The product, it is claimed, will not retard drying of ink on the paper, is harmless to rollers and blankets, and is described as non-poisonous and to contain no glycerine or gum arabic.

Offers New "Permanized Stock"

Whiting-Plover Paper Co., Stevens Point, Wisconsin, announces "Permanized Letter," a new addition to its line of "Permanized" papers, designed for use on letterheads, brochures, announcement folders, etc. The 25% rag content paper is offered in white and ivory, in both laid and wove, in substances 20, 24 and 28. To introduce the new line, a sample book and a lithographed portfolio were prepared by the company. The portfolio contains sample swatches, and examples of printed, engraved and lithographed letterheads with envelopes to match. Copies are available.

New Industrial Humidifier

Walton Laboratories, Inc., Irvington, N. J., manufacturers of humidifying equipment, recently announced the development of a new industrial humidifier with an evaporating capacity said to be about twenty-four gallons of water a day. According to the manufacturer, the equipment is simple to install, no auxiliary fans are necessary, it can be hung close to the ceiling and does not condense moisture on its surface. A GE ball-bearing motor operates the mechanism and draws approximately 100 watts, it is said.

Issues Bulletin on Ink Dopes

E. J. Kelly Co., Kalamazoo, Mich., ink manufacturer, has just published a four-page bulletin entitled "Pressroom Dopes," a guide to the practice of adding varnishes, driers and compounds to inks in the pressroom. The booklet discusses the do's and don'ts of using varnishes for reducing inks

or for making inks heavier. It is brought out that #00, boiled oil, and #0 should not be used to reduce non-scratch, non-crystallizing, or high-gloss inks unless they are so recommended by the manufacturer. The heavier varnishes, it is added, should also be used sparingly for they tend to make an ink short and buttery causing it to back away from the fountain roller.

The Kelly bulletin advises that the best practice to follow is to use the inks as often as possible just as they come from the manufacturer.

Announces New Opaque

Beechem Laboratories, Chicago, announces a new lithographers' opaque said to possess the following characteristics: will not shrink or stretch film, can be cut through without cracking, will not chip or peel, insoluble in benzene or naphtha, covers 30% more surface, and other features. The new opaque has been developed by Henry Beechem, Chicago chemist and laboratory technician. Descriptive literature is available on request.

Issues Plate Making Chart

A wall chart of directions for photo-offset press plate making, together with directions for preparing the necessary solutions, has recently been issued by Litho Chemical & Supply Co., New York, in conjunction with a description of its "B.P.B." ("boraphenol-bumen anhydride"), an albumen substitute. The company has also issued a new price list and catalogue of plate making chemicals, and a new price list of "Lith-Kem-Ko" supplies for multilithographing. Copies are available on request.

Addressograph Folder

Addressograph-Multigraph Corp., Cleveland, is distributing folders describing its "Class 900" electrically driven "Addressograph," a new portable addressing machine.

SERVICE PLUS QUALITY!

HAS MADE OUR PLANT THE WORLD'S LARGEST

**WE SPECIALIZE IN
SMALL PLATES**

ALSO REGRAINING MULTILITH

**ZINC and
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CONTRAST

CRAMER "25"

ALPHA

PANCHROME PROCESS

G. CRAMER DRY PLATE CO.

New York

ST. LOUIS

Chicago

Offset Paper at Work

(from page 43)

thickness is deceptive. It prepares one for a greater exertion than proves anywhere near necessary. Lightness is pleasing to the average reader, but should not be obtained at the expense of reasonable durability. Mere bulk is objectionable on account of the unnecessary shelf-space requirements which result. In growing libraries, or in apartment homes of restricted space, thickness over-taxes the book-shelves.

In the case of public libraries, the strength deficiency of many modern books has caused a steady increase in operating costs. The percentage spent out of the total for re-binding was recently reported by the American Library Association as high as 7.8 per cent in one public library, and 7.7 per cent in the library of one large university.

Personal observations in commercial uses will confirm the conclusion that often paper too weak for the given purpose is chosen. Unfortunately, weak, soft papers yield better results by letterpress. The offset printer has no similar inducement to use weak papers. Indeed the process itself demands paper sufficiently cohesive to resist picking. Thus, offset papers tend naturally to be of better strength than paper made for letterpress. For this reason lithographers should press their advantage in soliciting work which needs durability in after-use. In fact the Lithographic Technical Foundation might well consider research aimed at the standardization of desirable paper strength.

Offset Press Operation

(from page 45)

is high and paper is in moisture balance with the air as it should be, the moisture in the paper resists the absorption of ink vehicle and slows up drying. If a constant air condition of temperature and relative humidity is maintained throughout the year, these drying factors may be ignored, but if temperature and humidity vary, then they become very important factors, and the dryers which are added to the ink must be varied accordingly.

For the type of ink under discussion, there are three common dryers; namely, lead, manganese, and cobalt; and

while they all depend more or less upon oxygen for drying, their action and speed are quite different. In the case of lead dryers, the action of drying is through the absorption of oxygen; and because this dryer helps to maintain a porous condition in the ink and absorbs oxygen clear down to the paper, it is commonly termed a "through" drier. While it is the safest of the three to use, having little ill effect upon rubber and maintaining a good trapping condition for a long period of time, it is too slow a dryer to use by itself when normal drying is required.

Manganese in many ways is like the lead dryer, but is faster and a little more harmful to rubber. It is generally compounded with the lead into a paste dryer. Cobalt is a much faster dryer than the others, and because it does not establish a porous condition of the ink film, it dries on the top with a hard glossy surface that interferes with proper trapping of succeeding colors. It is also very much more injurious to rubber as it accelerates oxidation. A combination of all three dryers is generally used in slow drying colors, in proportions to suit the specific condition.

There is a marked effect upon drying by certain pigments, and inks made from pigments that accelerate oxidation are called natural drying inks. For this reason it is necessary to know the origin and type of pigment used in each kind of color in order to estimate the amount of dryer necessary. Some reds and some blues need practically no dryer while others are very slow dryers and need a relatively high percentage.

Due to the fact that the first color down is printed entirely upon fresh blank paper and also because it has much more time in which to dry, little or no dryer is necessary under normal conditions. Also, because yellow, by general practice is usually the first down color, and because most yellows are natural dryers, no accelerative is used. If the job is completed in a normal length of time, trapping of succeeding colors is no problem either. The second color, however, must be watched and care must be taken that it is not caused to dry too fast. If this color is a natural drying

red, very little, if any, paste dryer should be used, and under no circumstance any cobalt, for three reasons: it is not needed; it will prevent proper trapping; and, due to its color, it will dirty the ink. As the job progresses, stronger mixtures of dryers may be used. Properly kept data will determine the limit to go.

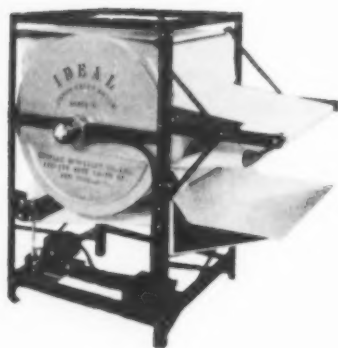
Another point to consider, of course, is the length of run and the number of colors. It is obvious that a short run in four colors, will permit more dryers to be used when two colors are printed in one day, than a six-color job that takes two days to a color. A mistake that is often made by pressmen is to reduce the strength of a color too far, and then find it is necessary to run a heavy film of ink to get the desired results. This causes slow drying and filled halftones. Keep the ink strong and run it spare. Water control plays an important part in the drying of ink. Too much water, made necessary by running too much ink, or improper grain will cause emulsification which, in turn, materially slows up drying.

New Press Shown at Meeting

E. G. Ryan & Co., Chicago representatives of the Webendorfer division of American Type Founders, introduced the "Little Chief" model offset press to the trade at the Mail Advertising Service Association convention in Chicago last month. Designed for letter service work, the form size of the new press is 14 x 20 inches. James H. Gregory, promotion manager of the Ryan organization, gave demonstrations of the press at the convention.

Direct Mail Course Begins

An inclusive course in direct mail advertising is being given by the School of Direct Mail at the Direct Mail Center, New York, under the supervision of Henry Hoke, editor of the *Reporter of Direct Mail Advertising*. The course, which began on October 10 and will run until November 19, consists of twelve Tuesday and Thursday 3-hour sessions. Each session covers a different phase of direct mail advertising and each session is led by an expert with wide experience in the field. The fee for the complete course is \$25.



CHECK THESE 5 POINTS BEFORE YOU BUY ANY DRYER!

The New Improved SIMPLEX DRYERS Have Them All!

1. **BELT ALIGNMENT:** SIMPLEX DRYERS have a patented automatic belt control. No shifting from side to side.
2. **POSITIVE TRACTION:** SIMPLEX DRYERS are equipped with a direct worm gear drive, guaranteeing positive traction.
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4. **SAFETY FEATURES:** ALL SIMPLEX Gas Models have a combination gas-electric switch and pilot light—making it impossible to turn off the motor without turning off the gas. (PATENTED) Electric models have 3-heat switch. Dryers may be used all day and turned off without injury to the belts. Prints are carried between the two belts—never touching hot metal.
5. **ADDITIONAL FEATURES:** Steel drive ball-bearing rollers. Enclosed gears connected with motor by flexible coupling—insuring longer life to motor and gears. Zipper-laced conveying belt. Dryers are fitted with either 110 or 220-Volt A. C. or D. C. Motor.

All machines are shipped set up, ready to install and will go through any door 31" wide by removing arms

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GOTAR ANASTIGMAT
f:6.8, f:8, f:10

Assuring freedom from distortion, this is the ideal lens for intricate subjects requiring an intense clarity of definition. Focal lengths: 8 1/4 to 24 inches.

GOERZ PRISMS

of the Highest Accuracy — For reversed negatives to save stripping the film, and reduction work.

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317 EAST 34th ST. NEW YORK CITY

American Lens Makers since 1899

"Take The 'Jinx' Out Of 'Inks'"

says the Crescent Gink

There's one sure cure for jobs that lack quality: Call for Crescent Inks. Crescent performs better under all conditions . . . gives you clear sharp reproduction that sells for you as well as your clients. Remember . . . Crescent Inks cost you no more . . . do more for you.



CRESCENT INK AND COLOR CO.

WALTER CONLAN, President
464 N. Fifth Street Philadelphia, Pa.

Advertising in the, etc.

(from page 31)

pending entirely on work coming to them ready for the camera, are walking on quicksand. Today every lithographer's job is not simply one of producing, but of creating and selling—through sound, sales-producing ideas! Let me add this thought. Although we have a complete creative service, we at no time make any attempt to compete with recognized advertising agencies. Our big help is to the customer who cannot afford agency service, the smaller firm that has no conception of how to plan effective mail advertising. Quite frequently, through help and advice, we have been able to nurse along small accounts to the point where they graduate into the agency class.

So far as I can determine, there are only three avenues of new business: 1. Further development of present customers; 2. Obtaining new customers; 3. Branching out into new fields.

Let's take No. 1, further development of customers. What are you doing to get more of their business? Are your salesmen seeing *all* the executives in a company who buy printing? The auditor, the comptroller, the engineer, the purchasing agent, the advertising manager all buy printing of one kind or another in many firms. Are your salesmen seeing just one or two of these individuals? It might be well to check up.

Are you doing "projected thinking?" Are you suggesting other angles and ideas which may lead to additional business? Try to teach your salesmen to follow through in their thinking. Can the job be re-run in different form for another use? Can an extra 5M or 10M be put to good purpose in a field that perhaps the customer is overlooking? Teach your salesmen to think in terms of the results the customer is expecting, and to suggest every possible way in which the mailing piece, or an adaptation thereof, might be used to the further advantage of the customer.

Now, No. 2, obtaining new customers. What are you to do about developing new customers? Are your salesmen hitting only the high spots, neglecting new-customer calls? The

best means we know of obtaining new business is to put the super-salesman of them all on the job, direct mail advertising, on a regular schedule, with specific appeal and to a definite market. In this way, it is easy to separate the prospects from the suspects and provide your salesmen with definite leads. Let Uncle Sam do your "bird-dogging."

When you have a chance to get new customers you should be prepared to tell them the story of your firm and counsel with them on their problems. Every new customer should be told who your company is, what it represents, how big it is, who you do business with, and how you can help him.

ORDINARILY, with new customers, we don't quote prices on jobs until we have had an opportunity to ask a customer how he plans to use the job, what he expects it to accomplish for him, and many other pertinent questions. Again, we have found this to be a sound and profitable policy. For example: a customer asks us to quote on 1M photoprint postcards. After analyzing his selling problem, we discovered that he didn't need postcards at all, but a self-mailer, with detailed illustrations of his product, copy written in a tempo for the type of buyer he is appealing to, and a return order blank. The result? Instead of quoting competitively on 1M postcards, we sell 3M self-mailers, and at our price. And the customer is happy because he gets results!

A manufacturer recently requested a price on 5M catalogs and 10M folders. Questioning revealed the fact that he was just buying printing, and hadn't made any plans as to how to use it profitably. We worked out a complete plan for him, involving hand-picked mailing lists, a sales letter and a return order blank. He got results, and we got a lot more business. In this particular instance, three competitors of ours bid only on what the customer asked for. We must think of customers in terms not only of how much is the run, or what the billing will be, but in terms of what does the customer want to accomplish and how can we help him accomplish it.

There are many fields of printing, and mighty few that lithography can't

get into. Our industry has its limitations, to be sure, just as other branches of the graphic arts have theirs, but we have a world of development and opportunity ahead before we can begin to worry about that. Recently, I scanned a list of some 75 different types of printing and only two were indicated as not being practical for lithographic or offset printing. There are many new fields ahead for all of us. We are limited almost only by our creativeness, our thinking, and our imagination. Offset presses are pretty much standardized, paper is standardized, inks are standardized. But brains and ideas are not. Today's competition is not a competition of merchandise, but of ideas for selling that merchandise. Let's remember that the real competition is not among ourselves, but between us and dozens of other media of advertising.

America needs to be sold on the story of direct advertising, and especially lithography's story in terms of today's standards of quality. Our process is comparatively young. It enjoys only 14% of the total volume of printing today. There are millions of dollars of virgin market. Where thousands know of letterpress printing, hundreds understand the modern advantages of lithography. We have an exciting story to tell of the ever-increasing quality, beauty and effectiveness of offset printing, a story to be told by all of us. So let's practice what we preach, let's take more of our own medicine, let's advertise!

Robinson Constructs New Plant

E. S. & A. Robinson, Ltd., Toronto, paper bag manufacturer and printing and lithographing concern, is erecting a new three-story plant with a floor area of 125,000 sq. ft. at an industrial site on Laird Drive, Leaside, Toronto. The building program will enable the company to consolidate under one roof its operations, which are now located in three separate plants.

Educational courses in printing offered by the Educational Department of New York Employing Printers Association, Inc., New York, begin the week of October 21. Catalog is available on request.



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LITHO MEDIA

A 210 page lithographed edition, size 11" x 15", containing over 50 chapters pertaining to practical promotional lithographed ideas that have increased sales for national advertisers. This volume also features 49 specimens of outstanding lithographed jobs. **\$15⁰⁰—**

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BOOK DEPARTMENT

MODERN LITHOGRAPHY
254 W. 31st St. NEW YORK, N. Y.

N.A.P.L. Reelects Merle Schaff

(from page 23)

delegates by the supply houses which exhibited at the convention trade show. After luncheon the quiz barrage continued however, until time for resumption of the formal speaking program at the final session of the three-day meeting.

At the luncheon, Harry Porter, vice-president in charge of sales, Harris-Seybold-Potter Co., talked on "Your Ideas and Mine." Mr. Porter paid tribute to the entire photolithographic industry and particularly to Walter Soderstrom, executive secretary of the N.A.P.L., on the "splendid contribution to the lithographic industry" offered by the new *Lithographer's Manual*. "You," he said, "only have to look at this latest achievement, the new Manual, to realize how much this industry has progressed." Speaking of the benefits of the Share-Your-Knowledge policy of the National Association of Photo-Lithographers, Mr. Porter said, "If ever there was a branch of the graphic arts where secrets are taboo, this is the one. Because of this close cooperation in the free exchange of ideas, no single individual, group or company can lay claim to the credit for the successful business built up by the photo-lithographers of this country." It was this exchange of ideas, Mr. Porter pointed out, that led to the development of the first offset press by A. F. Harris and his brother, Charles. "Similarly," said Mr. Porter, "there can be no question of the part you, as individuals or an organization, have played in the manufacture of press equipment. Because countless requests and suggestions have reached the press manufacturer, directly or indirectly, the offset press has reached an almost unbelievable state of efficiency. Had you not expressed a need for presses with these qualifications, they would probably not exist today."

I. M. Thorner, of Agfa Ansco Corp., the last speaker, held his audience's close attention for an hour as he explained his controversial "one stop half tone method." People, he said, call him hard names and insist "It can't be done". And yet, he

pointed out, "It is being done and can be done again."

One of the features of the NAPL Convention this year which created considerable interest was the exhibition of advertising used by lithographers to promote their own business. There were 35 lithographic firms represented in the exhibition and the work displayed ranged from simple black and white presentations to beautiful, deluxe four-color work. The exhibit was judged by a jury composed of G. R. Schaeffer, advertising manager of Marshall Field Co., Locke L. Murray, advertising manager of the Simonds Co., both of Chicago, and Richard Roley, editor of *MODERN LITHOGRAPHY*, and prizes awarded to individual lithographers.

The awards were made as follows:

For the best all-around direct mail campaign exhibit, on the basis of copy, layout and continuity.

1st Prize Stromberg-Allen & Co., Chicago.

2nd Prize Gunthorp-Warren Printing Co., Chicago.

3rd Prize James Gray, Inc., New York.

For the best campaign to sell the advertiser on the merits, advantages and economies of offset printing.

1st Prize W. A. Krueger Co., Milwaukee.

2nd Prize Columbia Planograph Co., Washington.

3rd Prize Gray Printing Co., Fostoria, Ohio.

For the best single piece of lithography most likely to impress the buyer.

1st Prize Rand-Avery Co., Boston.

2nd Prize D. F. Keller & Co., Chicago.

3rd Prize Rand Avery Co., Boston.

The New N.A.P.L. Cost System

(from page 39)

make-over time in camera, stripping, opaquing photo-composing and vacuum frame. A monthly cost summary can be given to the plant each month to which make-overs not properly chargeable to the customer can be charged. Each month the spoilage expense account can be charged. To date we have not been able to secure sufficient data to be used as an average allowance on make-overs.

22. *How is film and plates charged in the books and on the job cost summary?*

Film and plates are charged in the books to the material accounts of "Film Purchases" and "Plate Purchases." They are included on the Cost Summary Form 3 as materials and figured at cost plus spoilage on a square inch basis.

23. *How is stock handling cost figured in arriving at the cost of a job?*

Stock handling is figured as a percentage on all materials (including outside work).

In some plants it may be advisable to use the per pound charge. However, it is essential that the cost of handling be fully and equitably charged to orders handled.

24. *How is selling cost figured in arriving at the cost of a job?*

Selling is figured on a job as a percentage applied to the total material and factory cost. (See Cost Summary Form 3).

25. *Does the adoption of uniform methods in the Industry mean that costs will be the same in various plants?*

Adoption of a Uniform System does not mean that costs will be the same in various plants. Factors affecting cost will never be identical in two plants. Style and size of equipment, wage rates and general plant efficiency will cause true variations in costs. The great value of Uniform Methods of figuring costs comes from making statistical comparisons which leads to improvement in planned profit and better conditions in the Industry.

Uniform Methods should:

a. Eliminate that variation in costs between members that is caused by different methods of figuring costs.

b. Furnish data to a member that will enable him to make comparisons with his plant to the end that waste and inefficiency is reduced to a minimum.

26. *How often should budgeted hour cost rates be revised?*

Budgeted hour cost rates should be revised when the monthly reconciliation with the actual cost (see Departmental Hour Cost and Production, Form A) shows that budgeted rates are consistently out of line with the actual cost rates.

27. *What is the best method of proving budgeted hour cost rates against the actual rates?*

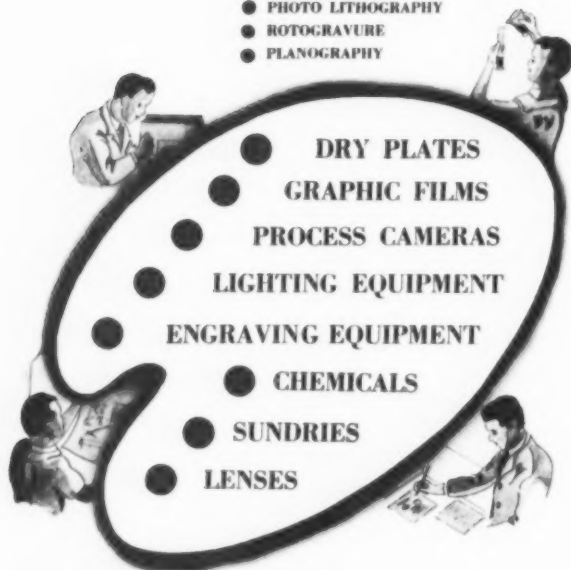
Form A, Departmental Hour Cost and Production, of the Uniform Accounting and Cost System seems to be the simplest and best way of proving budgeted hour cost rates against the actual rates. Figures on Form A for the current month and period to date gives one an automatic check-up on the budgeted hour cost rates.

Chicago Bowling Season Opens

Two Chicago lithographing concerns, Workman Mfg. Co., and Central Envelope and Litho. Co., are among the contenders for league championship in the Chicago Craftsmen's Bowling League tournament which got under way recently. Twenty teams are participating in the contest. Jack Hagen, president of the Craftsmen's Club, and his father, Fred Hagen, both executives of the Workman company, officially opened the season. George J. Warmbold, Chicago manager for Sinclair & Valentine Co., is president of the bowling league.

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MODERN LITHOGRAPHY

LITHOGRAPHIC ABSTRACTS

Abstracts of important current articles, patents, and books, compiled by the Research Department of the Lithographic Technical Foundation, Inc. These abstracts represent statements made by the authors of articles abstracted, and do not express the opinions of the abstractors or of the Research Department. Mimeographed lists have been prepared of (1) Periodicals Abstracted by the Department to Lithographic Research, and (2) Books of Interest to Lithographers. Either list may be obtained for six cents, or both for ten cents in coin or U. S. stamps. Address the Department of Lithographic Research, University of Cincinnati, Cincinnati, Ohio.

Photography and Color Correction

Dot Etching. P. H. Jamieson. *U. S. Patent* No. 2,206,190 (July 2, 1940). A process of photographic tone control based on the preliminary partial hydration of the gelatin emulsion image, induced by applying to the surface an aqueous mixture containing a lubricating agent dispersed therein, after which elemental iodine is applied to the partially hydrated surface. (*American Photo-engraver*, 32, No. 8, Aug. 1940, p. 779).

A Non-Reflecting Lens. A. C. Austin. *National Lithographer*, 47, No. 8, Aug. 1940, pp. 40, 52. A discussion of the development and uses of film-coated, non-reflecting lenses.

Control Your Variables. H. P. Paschel. *MODERN LITHOGRAPHY*, 8, No. 8, Aug. 1940, pp. 24-7, 63. A review of some of the recent developments in instruments designed to help the camera man. The Eastman Color Temperature Meter, visual and physical type transmission and reflection densitometers, timers, and the G. E. Totalux (integrating light meter) are described.

Process Practice. No. 7. F. H. Smith. *Process Engravers' Monthly*, 47, No. 559, July 1940, pp. 238-9. The diameter of a stop in millimeters is indicated by measuring (in inches) the length of the image of a strip of paper, and adding the original length. The length of the

strip of paper must be calculated for the focal length of the lens and the stop ratio desired. When using Waterhouse stops it is advisable to treat the stop as if it were one third larger than its actual size, as their actual aperture is less than their effective aperture. The Laws system, Douthitt Diaphragm Control System, and Muller System (which takes special note of photo-lithographic requirements) are discussed. Experiments of the author to date seem to indicate that the screen distance should be about 30% greater than that which is usually specified. The calculation of screen distances on the above basis is explained, and a table giving these values for a wide range of stop ratios and screen rulings is included.

Planographic Printing Surfaces and Plate Preparation

Planographic Printing Plate. D. Rubinstein (to Addressograph-Multi-graph Corporation). *U. S. Patent* No. 2,208,703. Planographic printing plate prepared from sheet aluminum by heating the aluminum in a hot solution of alkali aluminate to remove grease, and then dipping in an acid bath to remove scum and neutralize any absorbed alkali in the microporous aluminum oxide on the pitted surface. (*Printing Equipment Engineer*, 60, No. 5, Aug. 1940, p. 38).

Good Damping Essential. J. Stark. *MODERN LITHOGRAPHY*, 8, No. 8, Aug. 1940, pp. 29-30, 57. To obtain good damping, the grain of the plate should be varied according to the type of work. A plate abrasive uniform in size, that will not form a sludge, should be used. If the counter-etch is too strong, grain sharpness will be lost. After the image is down, plates should be cleaned thoroughly, and the best plate etch applied. Dampers must be in first-class shape and correctly adjusted. No ink should be allowed

to accumulate on the brass roller. The pH of the fountain solution should be carefully and consistently checked. A white etch is not as generally used as is chromic acid, as it more readily attacks and glazes the steel rollers.

Fundamentals for Young Lithographers. J. Stark. *Lithographers' Journal*, 25, No. 5, Aug. 1940, pp. 196, 219. Plate-making procedures for the albumin and deep-etch processes are described briefly. In albumin work, the foundation of the design is not a greasy image, but a film of light-hardened albumin; in deep-etch the base is a greasy image, but recessed slightly into the surface of the plate. Standardization of methods and ideas for making durable offset plates by both processes is necessary. Advantages of the deep-etch method are: (1) sharpness of image, (2) a relatively thick layer of ink, (3) better quality, and (4) greater durability.

Treatment of Albumen Plates With Deep-Etch Coating Solutions.

I. H. Sayre. *Midwestern Lithographer*, 5, No. 3, July 1940, pp. 6-7. The Reverse Plate Process, a process similar to the deep-etch process but with the omission of the deep-etch, is described. In place of the usual desensitizing etch the application and exposure of deep-etch coating solutions to albumin plates enables plates to print sharp and clean with the use of less fountain acid and less dampening solution. This technique is somewhat similar to a method of desensitizing published by the Lithographic Technical Foundation. Fog and fuzzy dots on negatives and positives may be caused by chemical fog, aerial fog, light fog, lack of parallelism between screen and emulsion, camera vibration, and moisture on the screen. Lack of density may be caused by insufficient developing agent or one of poor quality, or may be the fault of the accelerator in

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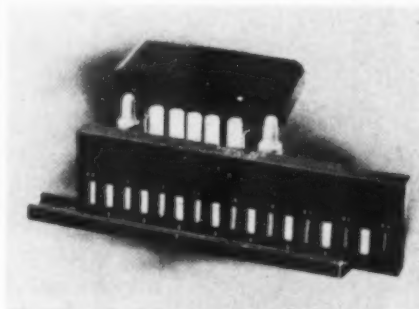
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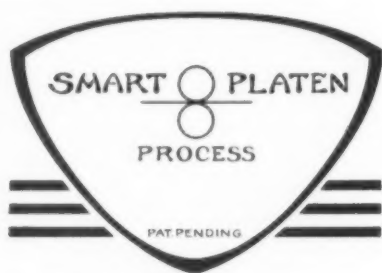
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paraformaldehyde developers. Formulas for (1) a "spiking" solution for paraformaldehyde developers, and (2) a long-lived Farmer's Reducer solution are given.

Equipment and Materials

Lithographing Press. G. Goebel and E. A. Wilckens (to Crown Cork and Seal Co.). *U. S. Patent* No. 2,205,720. Lithographing press of the type wherein the press cylinders are held in printing position by pneumatic pressure, the pneumatic system allowing quick manipulation of the press cylinders and eliminating necessity for frequent adjustment due to expansion and contraction of metal parts during temperature changes. (*Printing Equipment Engineer*, 60, No. 5, Aug. 1940, p. 38).

Synthetic Rubber. W. G. Goodwin. *MODERN LITHOGRAPHY*, 8, No. 7, July 1940, pp. 28-9. With proper care, the synthetic rubber roller will meet the most stringent requirements of modern printing. Gasoline is recommended for cleaning except when changing colors, when kerosene should be used. Alcohol and a small amount of pumice, followed by gasoline, should be used to remove dried ink. A hard dry ink deposit that sometimes accumulates on the roller surface through neglect can be removed by soaking for one hour in a 3% lye solution. As this treatment will ruin some synthetics, the manufacturer's approval should first be obtained.

Paper and Ink

Ink Drying by Infra-Red Rays. F. W. Grantham. *Printing Equipment Engineer*, 60, No. 5, Aug. 1940, p. 19. An ink drier produced by the Burdett Manufacturing Company comprises a new type of gas burner which gives off radiant heat in the form of infra-red rays. The apparatus can be used on offset and letterpress roll and sheet fed presses, can be supplied for any width of press, and reduces drying time to less than half of that now required.

Fluorescent Inks. Anonymous. *Printing Equipment Engineer*, 60, No. 4, July 1940, pp. 16-7. Fluorescent inks, which glow or emit light under exposure to near ultra-violet light, can be obtained with both

opaque and transparent bases. They have good working quality and can be applied over any color, and on any non-oily surface suitable to ordinary ink. A brief discussion of fluorescence, phosphorescence, and uses of fluorescent effects is given. Fluorescent inks are as permanent as ordinary inks for indoor use. Twelve colors are available.

Colorimetry for the Ink Maker. E. M. Ludlam. *American Ink Maker*, 18, No. 8, Aug. 1940, pp. 27-9, 31, 45. Colorimetry is the science of specifying the color quality of light. Although any color stimulus can be defined by spectro-photometric data, the study of color cannot be so completely dissociated from the visual process. While the exact nature of the visual sensations cannot be determined, they can be specified through their relationship with other known or calculable stimuli. Colorimetry is instrumental in solving such problems as (1) what colors can or cannot be reproduced with a given set of inks, and (2) in what densities the inks must be deposited to reproduce any specific color. A graphical method of obtaining this information is explained and illustrated.

The Standardization of Lithographic Varnishes. Printing Ink Production Club. *American Ink Maker*, 18, No. 8, Aug. 1940, pp. 25-6. For a litho varnish to be adaptable to quality ink formulation, it must be a pure, refined, bodied linseed oil, and must have a satisfactory viscosity. Viscosity determinations were run on samples from 11 ink manufacturers and the results tabulated. From the data collected, recommended standard viscosities for all varnishes from 00000 to 6 were derived, and are listed herein. It is believed that these viscosities are an acceptable compromise between previously recommended standards, current practice, and logical spacing of viscosity differences.

Some Theoretical Aspects of Drier Adsorption. W. S. Chase. *Paint, Oil, and Chemical Review*, 102, No. 16, Aug. 1, 1940, pp. 9-11, 41. Lead driers in excess seem to be of most value for use in reducing drier adsorption. The finding of

one universally efficient coating agent is improbable due to the number of pigments and complexity of vehicles used. Indications are that the efficiency of various coating agents will depend on (1) their relative polarity, and (2) the solution pressure of their adsorbed molecules in the particular vehicle used. It appears that a pigment, irrespective of its total adsorptive capacity, ultimately adsorbs only that quantity of drier required to give equilibrium conditions in the system. A tentative working hypothesis on drier adsorption is offered.

Moisture In Paper. Anonymous. Proposed Revision of TAPPI Standard T 412 M-35. *Paper Trade Journal*, III, No. 8, Aug. 22, 1940, p. 25. The apparatus, test specimens, procedure, and nature of report for the determination of moisture in paper are described. This method applies to all papers and paper products except those containing materials other than water which are volatile at 100-105° C. Duplicate determinations should agree within 0.2%.

General

Offset Technique. J. Stark. *Inland Printer*, 105, No. 5, Aug. 1940, pp. 55-57. The formula for and the method of preparation of ever-damp transfer paper are given. The lithographing of the Melbourne, Australia, *Argus* is discussed.

Pointers On Offset Press Operation. J. E. Machell. *Printing*, 64, No. 8, Aug. 1940, pp. 43-4. Cooperation between pressroom and plate-making department is essential. The adjusting of the plate on the cylinder for proper register should be reduced to a minimum by care in putting down transfers, placing register marks, and squaring the plate. The pressure required should be given careful study, and over-pressure should never be used. Paper should be kept in close equilibrium with the pressroom atmosphere. Cheap offset ink is by no means the most efficient. Proper working conditions and plant cleanliness should not be neglected.

Decalcomanias. Part. I. A. H. Reiser. *Printing Equipment Engineer*, 60, No. 3, June 1940, pp. 51,

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Philadelphia, Pa.

53. A discussion of the lithographing of straight and slide-off decals, and of variations of these types.

Offset Press Operation. C. W. Latham. *MODERN LITHOGRAPHY*, 8, No. 7, July 1940, pp. 37, 57. The bearers of an offset press (1) prevent blanket traction from driving the plate cylinder too fast, (2) keep the gears in proper meshing adjustment, and (3) form a gauge for packing levels when building up the plate and blanket. If one cylinder turns a little farther than the other, a thickening of half-tone dots ensues. This can be corrected by breaking contact between the bearers and repositioning the cylinders. Greater traction must be maintained between bearers than between blanket and plate. A simple method of adjusting bearer pressure is described.

Offset Press Operation. C. W. Latham. *MODERN LITHOGRAPHY*, 8, No. 8, Aug. 1940, pp. 40, 55. When multi-color work is done on single-color presses, it is important that the first color be started and run properly. Paper stretch and image enlargement must be checked and, if possible, eliminated. The former is caused by excess pressure, wrong cylinder diameter, or moisture pick-up. Any data bearing on paper stretch should be tabulated and kept for future reference. Image enlargement is caused by bending the plate around the cylinder, too much packing under the blanket, or mechanical plate stretch. Mechanical distortion caused by too much shifting of the plate during makeready, and image shrinkage due to fanning and improper gripper settings must be prevented.

Miscellaneous

New Competition for Black and White? R. Alsobrook. *MODERN LITHOGRAPHY*, 8, No. 7, July 1940, pp. 32-3, 55. New photo-engraving and gravure methods may cause competition for black-and-white lithography. Etching and carbon tissue difficulties are being obviated by adapting the gravure process to the use of such resists as cold-top enamel. Wells of varying size instead of depth must be used, which wells, in the dark middle and shadow tones, do not have the ridges necessary

to support the doctor blade. Two methods of providing such ridges have been suggested: (1) the use of a hemitone positive, in which only about one-half the normal scale is present; and (2) the manipulation of the half-tone screen to obtain a fine line diagonally connecting all the half-tone dots. Another innovation, the use of half-tone copy for gravure, is described. The next step forward for lithography should be the development of some means of obtaining greater ink carrying capacity in the shadows, to make possible the use of more transparent inks.

New Aniline Printing Method. Anonymous. *Printing Equipment Engineer*, 60, No. 5, Aug. 1940, pp. 19-20. The Anilox method of aniline printing, developed by IPI (Interchemical Corp.), uses a specially prepared deep-etched inking cylinder, each recess of which carries the same volume of ink at all press speeds and ink viscosities. The excess ink is wiped off by a rubber or metal doctor blade. Advantages are listed.

Velo Process In Newspaper Printing. W. Huber. *Printing Equipment Engineer*, 60, No. 4, July 1940, p. 22. A description of the application of the Velo Process to some of the Hoe units used in printing PM. The Velo Process makes use of an ink which is solid at room temperature and is melted on the press by means of a heated inking mechanism.

What About Lithographed Boxes and Cartons. R. H. Randall. *Advertiser* 11, No. 7, July 1940, pp. 54-5. Improvements in lithographic inks, blankets, rollers, processes, and presses have made possible the lithographing of all kinds of folding boxes and cartons on every kind of board. Many of the former problems in doing this type of work by lithography have been solved; and economy, speed, and good quality are being obtained.

Charging for Overruns

(from page 40)

within the allowance set up by trade customs, it is only reasonable to expect that the buyer will cooperate by taking this overrun.

Following is part of a series of

uniform trade practices which were published by the National Lithographic Printing Code Authority during the N.R.A.:

"A variation of not more than 10% over or under the quantity specified shall be considered a compliance with the order, and overruns or shortages shall be charged or allowed for at the rate for the specified quantity; provided that where orders require the special manufacture of paper, variation in quantity specified shall be charged or allowed for in accordance with the trade custom of the paper industry."

I believe that many lithographers have a clause in their formal quotations which is approximately the same.

The following is the printing trades custom of New York printers on the question of overruns:

"Quantity Delivered: As it is practically impossible to produce exact quantities, it is agreed that a margin of ten per cent be allowed for over or short count, same to be charged for or deducted at the per thousand production price, which is the total price of the order, less the preparation expense, pro rated per thousand."

The entire question of selling overruns can be made easier by a frank and open approach to the problem between the lithographer and the buyer. Some of the difficulties that arise in the selling of overruns are caused by the fact that the lithographer frequently has given too little attention to the buyer's viewpoint, or considered it expedient to say nothing about overruns until the job is delivered. Frankly, this attitude only creates suspicion in the mind of the buyer, and the lithographer must be extremely careful to prevent the impression that in many instances the overrun is the "tail that wags the dog."

WE HAVE found in our experience that it is a matter of training our estimating and sales departments to think not only of the problem as it affects us, but also as it affects the buyer. Where we estimate on any work involving any of the factors which may lead to an overrun or an underrun, we insist that our salesman explain to the customer the

(Turn to page 67)

"WHERE-TO-BUY-IT"

NOTE: This is a classified list of the companies which advertise regularly in MODERN LITHOGRAPHY. It will aid you in locating advertisements of equipment, materials or services in which you are particularly interested. Refer to the Advertiser's Index on page 69 for page numbers. Say you saw it in *Modern Lithography*."

CHEMICALS

Agfa-Ansco Corp.
Eastman Kodak Co.
Harris-Seybold-Potter Co.
Philip A. Hunt Co.
Litho Chemical & Supply Co.
Mallinckrodt Chemical Works
Merck & Co., Inc.
Norman-Willets Co.
Harold M. Pitman Co.
Senefelder Co., Inc.
J. M. & G. B. Siebold, Inc.
Sinclair and Valentine Co.
John Stark Laboratories

GRAINING AND REGRAINING

(Zinc, Aluminum, Glass and Multilith Plates)

Fuchs & Lang Mfg. Co., Div. General Printing Corp.
International Printing Ink, Div. of Interchemical Corp.
Litho Plate Graining Co. of America, Inc.
Reliable Litho Plate Graining Co.
The Senefelder Co., Inc.

GRAINING AND REGRAINING MATERIALS

International Printing Ink, Div. of Interchemical Corp.
The Senefelder Co., Inc.
J. H. & G. B. Siebold, Inc.

INKS—(Varnishes and Dryers)

California Ink Co., Inc.
Crescent Ink & Color Co. of Penna.
Martin Driscoll & Co.
Howard Flint Ink Co.
Fuchs & Lang Mfg. Co., Div. General Printing Ink Corp.
Gaetjens, Berger & Wirth, Inc.
International Printing Ink, Div. of Interchemical Corp.
E. J. Kelly Ink Co.
George H. Morrill Co., Div. General Printing Ink Corp.
F. G. Okie, Inc.
The Senefelder Co., Inc.
J. H. & G. B. Siebold, Inc.
Sinclair & Carroll Co.
Sinclair and Valentine Co.

MISCELLANEOUS

Russell Ernest Baum (Folding Machy.)
Ralph C. Coxhead Corp. (Composing Machines)
Ben Day, Inc. (Shading Medium)
Dexter Folder Co. (Folding Machy.)
C. W. Latham (Consultant)
Leiman Bros., Inc. (Vacuum Pumps)
Underwood Elliott Fisher Co. (Typewriters)
U. S. Finishing & Mfg. Co. (Die Cutting & Finishers)
Jeffery White Studio (Color Service)

PAPER

The Martin Cantine Co.
Chillicothe Paper Co.
Hammermill Paper Co.
Mid-States Gummed Paper Co.
The Mead Corp.
Strathmore Paper Co.

West Virginia Pulp & Paper Co.
Whiting-Plover Paper Co.

PHOTO DRY PLATES AND FILMS

Agfa Ansco Corp.
G. Cramer Dry Plate Co. (Photo Dry Plates)
Eastman Kodak Co.
Hammer Dry Plate & Film Co.
Norman-Willets Co.
Harold M. Pitman Co.

PLATE MAKING EQUIPMENT & SUPPLIES

Aluminum Co. of America (Aluminum Plates)
American Type Founders Sales Corp.
Artists Supply Co. (Opaque)
California Ink Co., Inc.
The Douthitt Corp.
Fuchs & Lang Mfg. Co., Div. General Printing Ink Corp.
C. P. Goerz American Optical Co. (Lenses)
Illinois Zinc Co. (Zinc Plates)
William Korn, Inc. (Litho Crayon and Litho Crayon Paper Pencil Mfrs.)
Lanston Monotype Machine Co.
Litho Equipment & Supply Co.
National Carbon Co., Inc. (Carbons)
Norman-Willets Co.
F. G. Okie, Inc. (Opagues—Developing Inks)
Ren R. Perry
Photo-Lith Sales
Harold M. Pitman & Co.
Rutherford Machinery Co., Div. General Printing Ink Corp.
The Senefelder Co., Inc.
Simplex Specialty Co., Inc. (Film Dryers)
E. T. Sullebarger Co.

PLATE MAKING SERVICES

Graphic Arts Corp.
Modern Litho Plate Co.
Swart-Reichel, Inc.

PRESSROOM EQUIPMENT & SUPPLIES

American Type Founders Sales Corp. (Presses—Offset Spray Gun, etc.)
Bingham Brothers Co. (Rollers, etc.)
Sam'l Bingham Son Mfg. Co. (Rollers)
Fuchs & Lang Mfg. Co., Div. General Printing Ink Corp.
Godfrey Roller Co. (Dampening Rollers).
Harris-Seybold-Potter Co. (Presses)
Ideal Roller & Mfg. Co. (Rollers)
International Press Cleaners & Mfg. Co. (Press Cleaner)
International Printing Ink Div. of Interchemical Corp.
Kimble Electric Co. (Motors)
Harold M. Pitman Co.
Rapid Roller Co. (Rollers and Blankets)
The Rathbun & Bird Co., Inc. (Machinists)
Roberts & Porter, Inc.
Rutherford Machinery Co., Div. General Printing Ink Corp.
The Senefelder Co., Inc.
J. H. & G. B. Siebold, Inc.
Sinclair and Valentine Co. (Blankets)
Steelitho Plate Corp. (Blanket Cleaner, Steel Plates, etc.)
E. T. Sullebarger Co.
W. A. Taylor & Co., Inc. (pH Control for Fountain Solutions)
Vulcan Proofing Co. (Rollers and Blankets)

CLASSIFIED

All classified advertisements will be charged for at the rate of ten cents per word. \$2.00 minimum, except those of individuals seeking employment, where the rate is five cents per word, \$1.00 minimum. Address all replies to Classified Advertisements with Box Number, care of Modern Lithography, 254 W. 31st St., New York. **Closing date: 1st of month.**

Position Wanted:

Lithograph pressman, 15 years experience on Harris and Webendorfer offset presses. Accustomed to quality work. Steady worker. Locate anywhere. Address Box #608.

Situation Wanted:

Young man, 6 years experience in stripping and plate making, albumen and deep etch, desires position. Reasonably salary. Address Box #609.

Position Wanted:

Ten years experience photography and plate-making. Twenty-six. Married. Go anywhere. Address Box #610.

Position Wanted:

Half-tone photographer. Some color work experience. Desire position in progressive plant. Address Box #611.

Position Wanted:

Photographer, all-around experience. Snappy halftones, color separations, positives, repeating machinery, albumen, deep-etch plates, stripping. Can overcome any difficulty. Very practical. Ideal man for starting a new plant. Address Box #612.

Position Wanted:

Plate-maker, 31½ years experience making clean solid plates for Webendorfer or larger presses. Also some experience as camera assistant. Address Box #613.

Situation Wanted:

Competent cameraman and plate-maker, experienced shop foreman, interested in position as working fore-

man or in an entirely supervisory capacity. Any location considered. Address Box #614.

For Sale:

Pr. Macbeth Type 6A, 30 Ampere, 220 Volt Camera Lamps—\$85.00; Macbeth 30 Amp., 220 Volt Type 7A Printing Lamp, Twin Arc—\$75.00; Macbeth 25 Amp., 220 Volt Type U Camera Lamps Pair—\$70.00. Singer Engineering Co., Complete Platemaking Equipment, 242 Mott St., New York. WOrth 4-6088.

Machinery For Sale:

Two-color web offset press (Webendorfer) 20" web x 22½" cut-off or rewind. Practically new. Will sacrifice. Address Box #615.

General Information Concerning Inventions and Patents:

A reference book for inventors and manufacturers, also containing sections on the registration of trademarks and copyrights, and a "Schedule of Government and Attorneys' Fees"—sent free on request. Simply ask for "booklet" and "fee schedule." Lancaster, Allwine & Rommel, Registered, Patent and Trade-Mark Attorneys, 402 Bowen Building, Washington, D. C.

Situation Wanted:

Graduate Chemist. Now employed by large litho house, desires broader opportunities. Thoroughly familiar with photo lithographic methods from viewpoint of formulae, cost and production. Address Box #598.

Wanted:

Large size Chase and Register Device for Directoplate machines. Will consider any size above 20 x 24. Address Box #617.

Equipment For Rent:

We have available, and will rent to reputable lithographing concerns, any or all of the following equipment: 2 Harris single-color presses; 1 Harris

two-color press; 1 Milwaukee automatic pile delivery Bronzer. Satisfactory terms can be arranged on either a lease or purchase basis, as desired. Address all replies to Box #616.

Do You Need:

Cameraman and platemaker experienced in modern methods? 39 years old, married. Now employed in middle-west. Go anywhere. Address Box #618.

Situation Wanted:

Executive who knows the business thoroughly, supported by years of diversified experience in every practical phase of lithography, interested in that tough job of organizing a new plant or modernizing an established plant. Address E. E. 1305 Litho Division, 110 East 42nd Street, New York City. Phone CAledonia 5-6800, Ext. 9.

Charging for Overruns

(from page 65)

basis on which we are planning to produce the job so that he will be warned in advance as to the probability of an overrun.

For instance, we recently produced a booklet which we planned to run sheetwise on a 68" two-color press and a 68" four-color press. Naturally, this size sheet required a special making order which was subject to a penalty of 10% overrun or underrun. We prepared our estimate making our normal allowance for press and bindery spoilage and in presenting it to our buyer we called his attention to the fact that we were subject to a 10% over or underrun as stipulated by the paper trades customs, and that while in our opinion our method of operating to the maximum efficiency of our equipment should reflect in a favorable price, he nevertheless should take into consideration the probability of receiving an overrun up to 10%. As it later developed, we received the order and due to fine cooperation on the part of the paper manufacturer we came out with a 4% overrun which was very satisfactory to all concerned.

Have you renewed your subscription to MODERN LITHOGRAPHY? Better do it NOW!



"ASCO"

(RED)
OPAQUE
BLOCKS OUT
WITH A
SINGLE STROKE

Exceptional opacity permits close contact with print.

Ground extremely fine. Flows freely from brush, pen or airbrush. Leaves a thin smooth film that will not crack or chip off.

Test it yourself — Send for a sample.

ARTISTS SUPPLY COMPANY
7610 Decker Ave. Cleveland, Ohio

Ask your dealer for "Asco"

THE RATHBUN & BIRD CO., Inc.

IN BUSINESS SINCE 1898

MACHINISTS

For LITHOGRAPHERS — PRINTERS

PLANTS MOVED

REPAIR SERVICE

MACHINES RE-CONDITIONED

85 GRAND STREET

NEW YORK, N. Y.

Telephone: CAnal 6-4145-4146

FREE TRIAL OFFER

**SUPREME
OFFSET
BLACK**

That's just what we mean — a chance to find out why hundreds prefer Supreme Offset Black. It's a clean working, hard drying rich black with an absolute minimum of "greasing" on the plate.

Write for information on our
FREE TRIAL OFFER
E. J. KELLY COMPANY

1829 N. Pitcher St. Kalamazoo, Mich.

LARGE SIZE NEGATIVES & PLATES

FOR THE TRADE

NEGATIVES to 48" Halftone
60" Line

PLATES Deep-etch to 72 inches
Albumen

Photo Composing or Vacuum Frame

Get in touch with us for your large size work.

MODERN LITHO PLATE CO.

406 WEST 31 ST. Tel. LA-4-3398 NEW YORK

NEW & REMANUFACTURED LITHOGRAPHIC EQUIPMENT

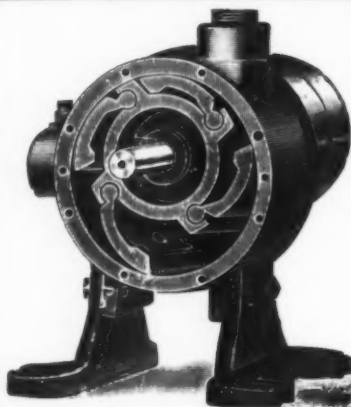


THE M. L. ABRAMS COMPANY

"Your Supply House"

1639 Superior Ave.

Cleveland, Ohio



LEIMAN BROS. ROTARY

VACUUM PUMPS

Blowers, Gas Pumps,
Air Motors
For operating Gas Burn-
ing Blowpipes

Furnaces
Oil Burners
Paper Feeders
Bottle Fillers
Gas Machines
Atomizing
Agitating Liquids
Vacuum Printing Frames
Printers, Bookbinders
Machinery

Efficient

Powerful NOISELESS

LEIMAN BROS.

23 Walker Street
NEW YORK CITY

KORN'S

LITHOGRAPHIC CRAYONS

" CRAYON PAPER PENCILS

" STICK TUSCHE

" LIQUID TUSCHE

" RUBBING INK

" TRANSFER INK

AUTOGRAPHIC TRANSFER INK

MUSIC - PLATE TRANSFER INK

Manufactured by

WM. KORN, INC.

260 WEST STREET

NEW YORK

Classified Advertising . . .

Brings excellent results at a minimum cost. Rates are only 10c per word with a minimum charge of \$2.00 per issue, except those of individuals seeking employment, where the rate is five cents per word, \$1.00 minimum. Whether you have some surplus equipment or material for sale, have a position open or are looking for a new connection, etc., use space in the Classified Section of Modern Lithography. It will place you in touch with the entire lithographic industry.

Offers Nat'l Defense Designs

Eastern Lithographers Association, New York, announces that two registered National Defense designs and slogans adaptable for reproduction in single or multicolor, in all sizes from miniature seal to a mammoth display, are now available to the trade.

New "Litho Media" Distribution

Following the successful results produced by the initial distribution of "Litho Media," published by Roger Stephens, New York, an additional complimentary distribution of 1,000 copies has been made. The cost of the campaign was paid for by subscriptions from lithographers and lithographic supply and equipment manufacturers. Copies were distributed as follows: 800 to lithographic and printing buyers within 500 miles of New York City; 100 to members of the Association of National Advertisers beyond the 500 mile zone, completing a 100% coverage of the entire ANA membership; and 100 to trade schools, associations, colleges, libraries and marketing survey centers.

Mayer Addresses D.M.A.A.

Edward N. Mayer, Jr., of James Gray, Inc., New York lithographic house, was among the speakers at the Direct Selling session of the Direct Mail Advertising Association convention which met at Haddon Hall, Atlantic City, Oct. 2 to 4. He spoke on "The Ten Commandments of Mailing."

N. Y. Printers to Exhibit

The sixth annual Exhibition of Printing of the New York Employing Printers Association, Inc., will be held at the Hotel Commodore, New York, October 28 to 30, and will be open this year to entries from both Association members and their customers. Almost every kind of commercial printing will be shown, books, periodicals, stationery, postage, book-jackets, displays, specialties and novelties. After the three-day showing at the Commodore, the exhibition will be on display for two weeks in the Art Galleries of the N. Y. Advertising Club.

W. A. Taylor & Co., control equipment, Baltimore, has moved to new quarters at 7300 York Road.

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MR. SUPPLIER did you go to the convention last month?

... and did you meet everyone?

YOU GAVE 'em your card and they gave you their card, eh? Fine. But what happens next? D'you think they're going to take that little pasteboard of yours and stick it above their desk and every time they need something get in touch with you? Sorry. It just never works out that way. Human nature, and besides, it's a big world, and well—you know. . . .

You did the right thing by making a lot of contacts . . . that's partly what conventions are for . . . but those contacts don't mean a thing unless you follow 'em up . . . The thing to do is keep that old pasteboard of yours right in front of 'em, month after month, and keep reminding 'em of you by advertising regularly in

MODERN LITHOGRAPHY

254 West 31st Street

New York, N. Y.

Tale Ends

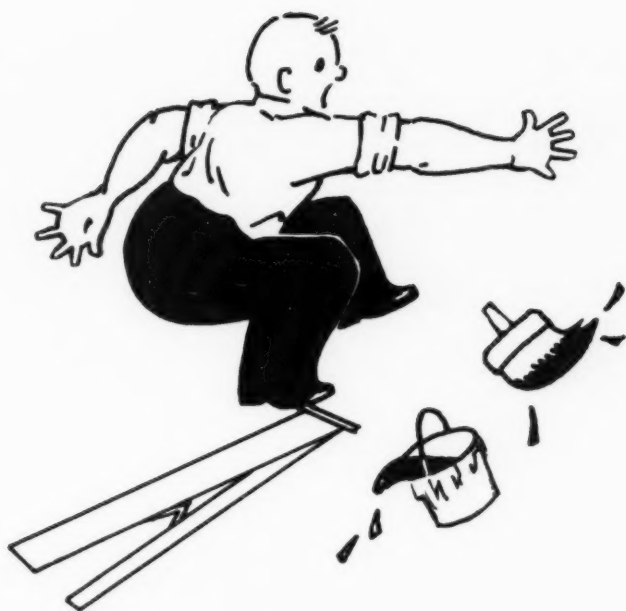
OUR hat-doffing department goes into action this month as a result of the advertisement Einson-Freeman ran in the advertising trade press last month. Did you see it? It was in *Drug Trade News* and *Tide* and *Advertising Age*. Gobs and gobs of white space and a little caption away off in a corner of the ad. The caption read: "This space reserved for the painstakingly retouched photograph of the new press which it is customary to show when a lithographer buys a new press. As such an illustration is usually incomprehensible even to advertising men, and of no interest whatsoever except to the manufacturer and the proud press purchaser, it has been advisably omitted from this advertisement." How's that for an announcement to the advertising world that Einson-Freeman has just installed a new Harris LSH 4-color offset press?

While we're in the hat-doffing mood, here's to Merle Penney, of Forbes, who had the bright idea of hooking up lithography and stroboscopic photography. Articles by Mr. Penney explaining the application of ultra high-speed photography to advertising have appeared in *Phoenix Flame* and *Print*, not to mention that dazzling direct mail piece on the subject he got out for general distribution.

Did you hear what Harry Porter said about Walter Soderstrom's Lithographer's Manual at the NAPL Convention last month? Said Harry: "You only have to look at this latest achievement to realize how much this industry has progressed." Did you know that you can get a copy of the Lithographer's Manual, together with a subscription to MODERN LITHOGRAPHY at a bargain rate? It'd be a shame to pass up this unusual opportunity. There's an announcement elsewhere in this issue which gives all the details. Better look it up!

Here's a thought: Why not a Living Lithography Exhibition every year in a different city of the U. S.? How about Cincinnati next year?

MODERN LITHOGRAPHY



Don't take chances!

Use AGFA REPROLITH,

the ideal film for finer results in camera and contact work. Provides maximum contrast, greatest resolving power, extra latitude in development, anti-halation coating, safety base, dependable uniformity.

Four types to choose from:

- 1. REGULAR**
- 2. THIN-BASE**
- 3. ORTHOCHROMATIC**
- 4. ORTHOCHROMATIC THIN-BASE**

FOR BEST RESULTS USE BEST MATERIALS

AGFA ANSCO • Made in Binghamton, New York, U. S. A.



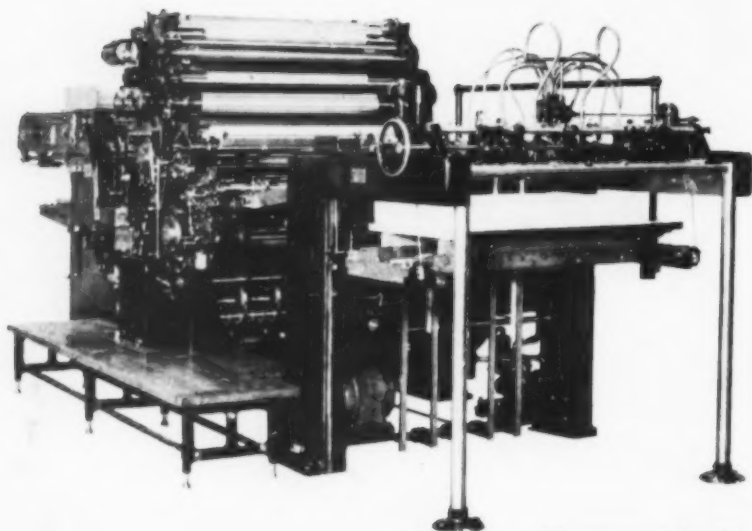
ESTABLISH

Buying

CONFIDENCE

WITH HARRIS OFFSET

IN THE PRESSROOM



LSQ • 26 x 40 • SINGLE COLOR

HARRIS
LITHO CHEMICALS

Through research, Harris has developed and standardized new chemicals for both deep etch and surface plate making processes. Full details upon request. Write us with reference to your lithographic problems.

Buyers of offset lithography are satisfied only when their purchases justify continued business relationship with the lithographic plant. Their first impressions carry over to the second purchase, and the second continues to the third, in an endless chain.

The delivery of quality sheets as produced in volume on a Harris so builds up the buyer's continued confidence, that now an overwhelming majority of leading lithographers depend upon their Harris Press performance to help win and to help hold the buyer's confidence.

HARRIS OFFSET PRESSES

HARRIS • SEYBOLD • POTTER • COMPANY

PIONEER BUILDERS OF SUCCESSFUL OFFSET PRESSES

General Offices: 4310 East 71st St., Cleveland, Ohio • Harris Sales Offices: New York, 330 West 42nd St. • Chicago, 343 So. Dearborn St. • Dayton, 819 Washington St. • Atlanta, 120 Spring St., N.W. • San Francisco, 420 Market St. • Harris-Seybold-Potter (Canada) Ltd., Toronto, Montreal • Factories: Cleveland, Dayton